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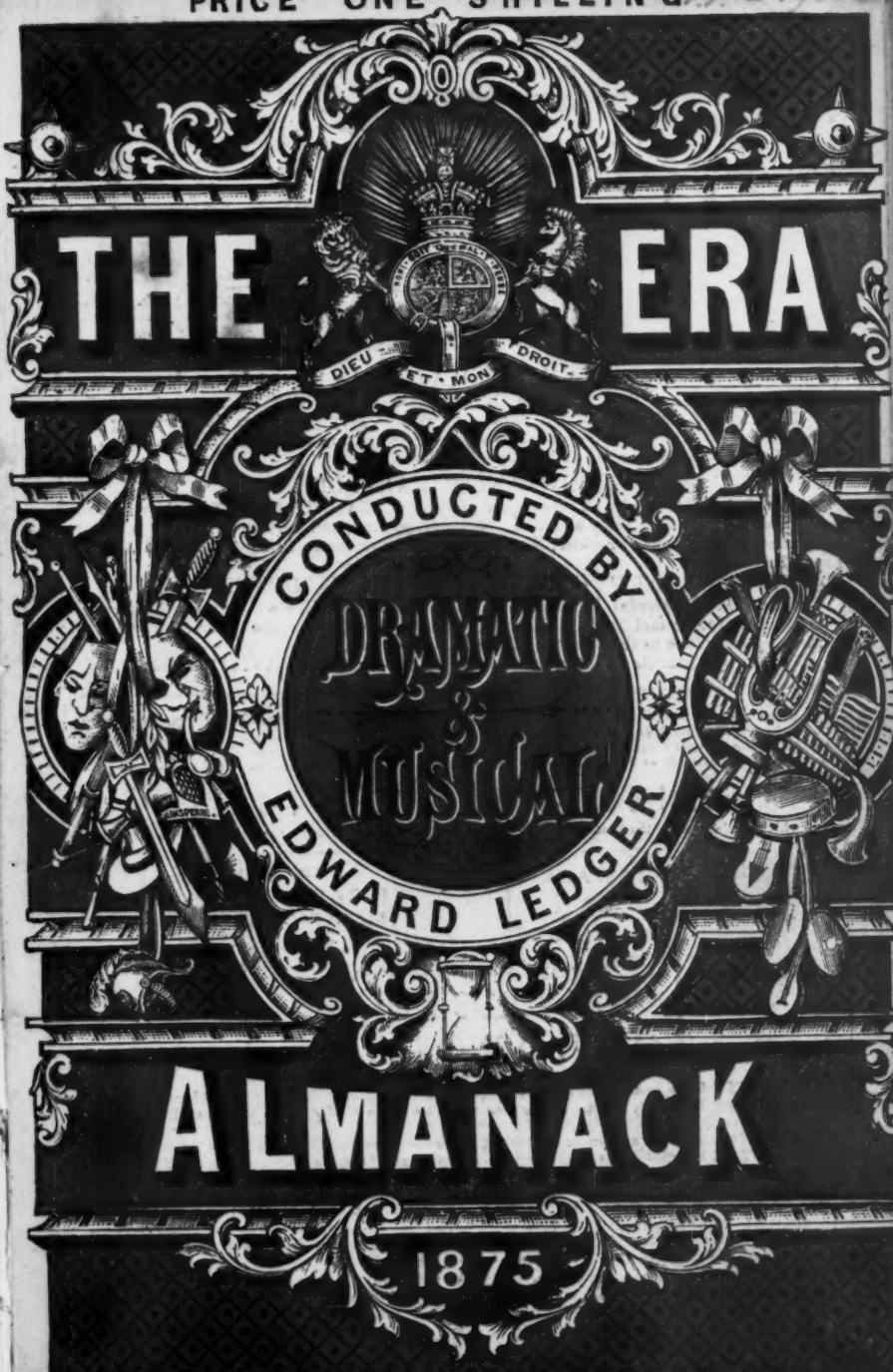

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Secretary.—MR. GASTON MURRAY, to whom it is requested all communications may be addressed, at the Fund Office, 49, Wellington-street, Strand, W.C.

His Royal Highness the Prince of Wales honoured the Institution by presiding at the Annual Festival in 1870, and was graciously pleased to say, "Gentlemen, it affords me great pleasure to be present here to-night, to propose to you this toast; and when I look around me I see so numerous an assemblage, that I have no doubt you will evince, substantially, the great interest you take in this excellent charity. What better charity could there indeed be?" &c., &c.

His Royal Highness the Duke of Edinburgh also honoured it by presiding at the Annual Festival in 1872, and in proposing "Prosperity to the General Theatrical Fund," said, "How valuable such an Institution to the profession generally is cannot be too widely known, for it is, indeed, too often the case, I fear, that those who derive the greatest pleasure and who appreciate mostly the stage, are too apt to forget the many hardships and disappointments which are inevitably the lot of many who tread it." "I can only impress upon you how valuable an Institution is to alleviate the sufferings of those who may be only in temporary necessity in the theatrical profession, and to afford pensions to those who are permanently, from one or other physical causes, prevented from obtaining their livelihood in the profession which has been that which they have occupied during their lives."

ELIGIBILITY OF MEMBERS.

That the persons eligible to be future Members of this Association shall be all persons who practise the art of Acting, Dancing, or Singing, as a means of subsistence, in Great Britain and Ireland, and who shall have so practised such Art or Arts for a term of not less than Three Years immediately preceding their application for admission.

ADVANTAGES.

That any Member of this Association who shall have regularly contributed to its Funds for the term of seven years, shall, at any time afterwards, on becoming incapacitated, by accident or infirmity, from exercising his or her duties as an Actor or Actress, Singer or Dancer, be entitled to receive such Annuity for life as the annual available income of the Funds of the Association shall from year to year afford; such Annuity to be, in each case, calculated and apportioned according to the class of Subscription which the Member shall have adopted and paid.

If any Member shall die at any period after the commencement of his or her Membership, the sum of Ten Pounds shall be allowed and paid out of the Funds of the Association for funeral expenses; provided such sum be applied for by the relation or parties incurring such funeral expenses, within six calendar months after the death of such member.

Mr. SOTHERN, hearing of the necessitous position of the Royal General Theatrical Fund, after minute investigation, being convinced that this is an Institution "par excellence," inculcating, as it does, the principle of Economy and Self-help, in addition to the aid of a generous public towards provision for the aged or afflicted members of his profession, as his last act before leaving this country for America, bears testimony to that conviction by nobly bestowing the whole of the proceeds of his last performance at the Theatre Royal Haymarket, on Thursday, October 5th, 1871, upon this most meritorious and advantageous Fund.

The Directors, while deeply regretting the decease of their late colleague, Mr. T. H. Lacy, who, for thirty years was an active and zealous member of the Fund, beg to announce that he (Mr. Lacy) has bequeathed the whole of his property, after the payment of sundry legacies and annuities, to the Institution, to be held intact as "The Lacy Bequest," the profits of which are to be applied to the benefit of the members who may become claimants on the Fund.

The Directors beg to gratefully acknowledge the consideration and extreme kindness of Miss Helen Faucit Mrs. Theodore Martin) for having so generously volunteered her valuable services on the occasion of the recent successful Benefit at the Theatre Royal Haymarket in aid of the Funds of this Institution.

"Now, Gentlemen, let us turn from the objects of the Fund, and look a little at its encouragement. Here is the financial statement of the year—I may say, the budget. (Laughter.) I find that the receipts are 1,900*l.* Out of this sum, 1,300*l.* and over have been paid to annuitants and to other claimants. Over 500*l.* have been carried to the capital account; and to remunerate twenty Directors, a Secretary, and a whole staff of officials, all the advertising, printing, and the incidental expenditure, I find charged a sum under 80*l.* I do not find a single penny charged for red tape. Why, this paper might be very justly sent down to Downing-street, for the purpose of being stuck over the mantelpiece in the private bureau of the Chancellor of the Exchequer. Really, unaccustomed as we are to public economy, this appears to me to be perfectly and simply marvellous."—DION BOUCICAULT, Esq., 1867.

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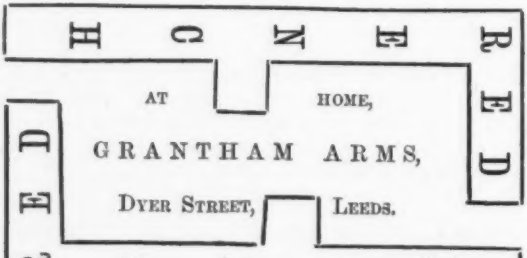

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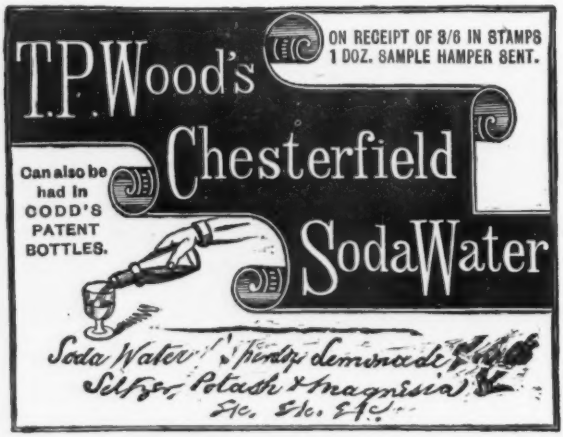

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1875.

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JANUARY.

1	F	S	Postal Districts
2	S		[establish. 1858
3	S	M	2 *Sun a. Chmas*
4	M	T	Eruption of Mt.
5	T	W	[Vesuvius 1868
6	W	T	EPIPHANY.
7	T	F	New Moon.
8	F	S	[establis. 1840
9	S	S	Penny Postage
10	S	M	*1st Sun. a. Epip.*
11	M	T	Hilary L. T. beg.
12	T	W	
13	W	T	"Times" News-
14	T	F	[paper est. 1785
15	F	S	
16	S	S	B. of Corunna'09
17	S	M	*2nd Sun. a. Epi.*
18	M	T	E. of Germany
19	T	W	[proclmd. 1871
20	W	T	Sir G. Wolseley
21	T	F	[cr. the Prah'74
22	F	S	[Full Moon.
23	S	S	
24	S	M	*Septuager. Sun.*
25	M	T	[married 1858
26	T	W	Princess Royal
27	W	T	Mozart b. 1756
28	T	F	
29	F	S	[Paris 1871
30	S	S	Capitulation of
31	S	M	*Sexagessima Su.*

FEBRUARY.

1	M	T	Hilary L. T. end
2	T	W	
3	W	T	Sebastopol d.'56
4	T	F	Coomassie t. '74
5	F	S	[New Moon.
6	S	S	Coomassie b. '74
7	S	M	*Quinquag. Sun*
8	M	T	
9	T	W	Shrove Tuesday
10	W	T	Ash Wednesday
11	T	F	
12	F	S	[burnt 1874
13	S	S	Pantechnicon
14	S	M	*1st Sun in Lent.*
15	M	T	
16	T	W	Joshua Wallis,
17	W	T	[painter d. 1860
18	T	F	
19	F	S	Sir W. Napier d.
20	S	S	Full Moon.
21	S	M	*2nd Sun in Lent*
22	M	T	Moltke called to
23	T	W	[Upper-house'72
24	W	T	[Elba 1815
25	T	F	Buonaparte left
26	F	S	[Versailles 1871
27	S	S	Peace signed at
28	S	M	*3rd Sun in Lent*
		T	Thames angling
		W	[ends

MARCH.

1	M	S	*St. David's day*
2	T	M	L. Gough d. '69
3	W	T	Rev. R. Maguire
4	T	W	[born 1826
5	M	T	Th. Tunnel o.'43
6	S	F	
7	S	S	*4th Sun in Lent*
8	M	S	[New Moon.
9	T	M	[Press. of Wales
10	W	T	landed Graves-
11	T	W	end 1869, and
12	F	T	the Duchess of
13	S	F	[Edinburgh '74
14	S	S	*5th Sun in Lent*
15	M	S	Easter T. bgns
16	T	M	
17	W	T	*St. Patrick's day*
18	T	W	[fr. Gold Coast
19	F	T	Troops returnd.
20	S	F	
21	S	S	*Palm Sunday*
22	M	S	[Full Moon.
23	T	M	
24	W	T	General fast 1847
25	T	W	LADY DAY
26	F	T	GOOD FRIDAY
27	S	F	
28	S	S	*Easter Sunday*
29	M	S	Bank Holiday
30	T	M	[ended 1856
31	W	T	War with Russia

APRIL.

1	T	W	All Fools Day
2	F	T	Cobden d. 1865
3	S	F	
4	S	S	*1st Su. a. Easter*
5	M	S	B. Mus. est. 1753
6	T	M	New Moon
7	W	T	P. Leopold b.'53
8	T	W	
9	F	T	Fire insuran. ex.
10	S	F	Chartist riots '48
11	S	S	*2nd Su a. Easter*
12	M	S	[taken 1861
13	T	M	Fort Sumpter
14	W	T	Ps. Beatrice b'57
15	T	W	Easter law tm. ls
16	F	T	Empr. of French
17	S	F	[visits Eng. 1855
18	S	S	*3rd Su a. Easter*
19	M	S	L. Byron d. 1824
20	T	M	Full Moon
21	W	T	Rush, exec. 1840
22	T	W	[commen. 1871
23	F	T	Tichborne Trial
24	S	F	Defoe died 1731
25	S	S	*4th Su a. Easter*
26	M	S	
27	T	M	
28	W	T	Mutiny of the
29	T	W	Bounty 1789
30	F	T	J. Montgomery
		F	[poet died 1854

MAY.

1	S	S	P. Arthur b. 1830
2	S	M	*Rogation Sund.*
3	M	T	Dr. Livingstone
4	T	W	[died 1873
5	W	T	New Moon
6	T	F	*Ascension day*
7	F	S	
8	S	S	Easter law tm. e.
9	S	M	*Su. a. Ascension*
10	M	T	
11	T	W	W. Pitt d. 1778
12	W	T	
13	T	F	Gt. Comet 1861
14	F	S	[visits Lond. '74
15	S	S	Empr. of Russia
16	S	M	*Whit Sunday*
17	M	T	Bank Holiday
18	T	W	
19	W	T	Shanghai cap. 42
20	T	F	Full Moon
21	F	S	Southey d. 1843
22	S	S	Trin. law tm. bg
23	S	M	*Trinity Sun.*
24	M	T	Victoria b. 1819
25	T	W	
26	W	T	[Nore 1797
27	T	F	Mutiny at the
28	F	S	
29	S	S	Oak Apple day
30	S	M	*1st Sun. a. Trin.*
31	M	T	

JUNE.

1	T	W	Ld. Howe's vic.
2	W	T	[tory 1794
3	T	F	New Moon
4	F	S	Bat. of Magenta
5	S	S	Gas light in. 1807
6	S	M	*2nd Su. a. Trini*
7	M	T	Reform Bill 1832
8	T	W	
9	W	T	Dickens d. 1870
10	T	F	Crystal Palace
11	F	S	[opened 1854
12	S	S	Trin. law tm. end
13	S	M	*3rd Su. a. Trin.*
14	M	T	
15	T	W	First stone of L.
16	W	T	Bridge laid 1825
17	T	F	
18	F	S	Full Moon
19	S	S	M. Charta 1215
20	S	M	*4th Sun a. Trin.*
21	M	T	Proclamation of
22	T	W	Q. Victoria 1837
23	W	T	B of Plassey 1757
24	T	F	MIDSUM. DAY
25	F	S	Kensington Mu
26	S	S	[seum op. 1857
27	S	M	*5th Su. a. Trin.*
28	M	T	Coronation 1838
29	T	W	
30	W	T	The Road mur
		F	[der com. 1860

JULY.

1	T	S	Prs. Alice m. '62
2	F	S	Sr R. Peel d. 1850
3	S	M	New Moon
4	S	T	*6th Su. a. Trin.*
5	M	W	
6	T	T	Old Midsm. day
7	W	F	Sheridan d. 1816
8	T	S	Thames Embk
9	F	S	[commen. 1864
10	S	M	
11	S	T	*7th Su. a. Trin.*
12	M	W	
13	T	T	Sultan at Wind-
14	W	F	[sor Castle 1867
15	T	S	[Prussia 1870
16	F	S	[tween France &
17	S	M	War declrd. be-
18	S	T	*8th Su. a. Trin.*
19	M	W	[Full Moon
20	T	T	
21	W	F	Dramat. college
22	T	S	[founded 1858
23	F	S	[by British 1704
24	S	M	Gibraltar captd.
25	S	T	*9th Su. a. Trin.*
26	M	W	
27	T	T	♦ [laid 1866
28	W	F	Atlantic cable
29	T	S	
30	F	S	Captain Cook's
31	S	M	[1st voyage 1768

AUGUST.

1	S	T	*10th Su. a. Trin*
2	M	F	Bank Holiday
3	T	S	Rev. J. C. Bellew
4	W	S	[born 1823
5	T	M	Oyster season c.
6	F	T	D. of Edinburgh
7	S	W	[born 1844
8	S	T	*11th Su. a. Trin*
9	M	F	
10	T	S	Dog days end.
11	W	S	[commences
12	T	M	Grouse shooting
13	F	T	Bat. of Blenheim
14	S	W	[1704
15	S	T	*12th Su a. Trin.*
16	M	F	
17	T	S	Full Moon
18	W	S	B. of Gravelotte
19	T	M	[1870
20	F	T	Blackcock sh. b.
21	S	W	
22	S	T	*13th Su. a. Trin*
23	M	F	
24	T	S	*S. Bartholomew*
25	W	S	Faraday d. 1867
26	T	M	P. Consort b. '19
27	F	T	[passed 1867
28	S	W	The divorce bill
29	S	T	*14th Su. a. Trin.*
30	M	F	
31	T	S	New Moon.

SEPTEMBER

1	W	S	Partridge sh. be
2	T	M	Napoleon taken
3	F	T	[prisoner 1870
4	S	W	
5	S	T	*15th Su. a. Trin.*
6	M	F	Settlmnt. of the
7	T	S	[Alabama claim
8	W	S	[1872
9	T	M	[Gold Coast '73
10	F	T	[started for the
11	S	W	Sir G. Wolseley
12	S	T	*16th Su. a. Trin.*
13	M	F	[died 1852
14	T	S	D. of Wellington
15	W	S	Full Moon.
16	T	M	M. Cenis Tunnel
17	F	T	[opened 1871
18	S	W	
19	S	T	*17th Su. a. Trin.*
20	M	F	Bat. of the Alma
21	T	S	[1854
22	W	S	
23	T	M	[now 1837
24	F	T	Relief of Luck-
25	S	W	
26	S	T	*18th Su. a. Trin.*
27	M	F	Strasburg sur-
28	T	S	[rendered 1870
29	W	S	MICHAELM. D.
30	T	M	*14th Su. a. Trin.*

OCTOBER.

1	F	T	Sir Edw. Land-
2	S	W	[seer died 1873
3	S	T	*19th Su.a. Trin.*
4	M	F	
5	T	S	King of Prussia
6	W	S	[at Versailles '70
7	T	M	
8	F	T	Alfieri d. 1803
9	S	W	
10	S	T	*20th Su.a. Trin.*
11	M	F	America disco-
12	T	S	[vered 1492
13	W	S	
14	T	M	Full Moon.
15	F	T	Hamnt. burnt '34
16	S	W	Houses of Par-
17	S	T	*21st Su. a. Trin.*
18	M	F	
19	T	S	[born 1784
20	W	S	L. Palmerstone
21	T	M	Battle of Trafal-
22	F	T	[gar 1805
23	S	W	
24	S	T	*22nd Su. a. Trin*
25	M	F	
26	T	S	[ed 1870
27	W	S	Metz capitulat-
28	T	M	
29	F	M	New Moon.
30	S	T	Tower burnt '41
31	S	W	*23rd Su.a. Trin.*

NOVEMBER

1	M	T	[begins
2	T	F	Michael. law tm
3	W	S	
4	T	S	Peabody d. 1869
5	F	S	Battle of Inker-
6	S	M	[man 1854
7	S	T	*24th Su. a. Trin.*
8	M	W	Milton died 1674
9	T	T	P. of Wales b. '41
10	W	F	Recapt. of Orle-
11	T	S	[ans by Fr. '70
12	F	S	Money panic '57
13	S	M	Full Moon
14	S	T	*25th Su. a. Trin*
15	M	W	
16	T	T	J. Bright b. 1811
17	W	F	Suez canal o. '69
18	T	S	Wilkie born 1785
19	F	S	
20	S	M	Gen. Peace 1815
21	S	T	*26th. Su. a. Trin*
22	M	W	
23	T	T	O. Martimas day
24	W	F	Meat mkt. op. '63
25	T	S	Mich. law tm. e
26	F	S	
27	S	M	New Moon.
28	S	T	*Advent Sunday*
29	M	W	
30	T	T	Knowles d. '62.

DECEMBER.

1	W	S	Ebenezer Elliot
2	T	M	[died 184-
3	F	T	Mrs. Opie d. 1853
4	S	W	
5	S	T	*2nd Su. in Adv.*
6	M	F	
7	T	S	E. Irving d. 1834
8	W	S	
9	T	M	[end-
10	F	T	Grouse shooting
11	S	W	[ens by Fr. '70
12	S	T	*3rd Su. in Adv.*
13	M	F	[Full Moon
14	T	S	Prince Consort
15	W	S	[died 1861
16	T	M	
17	F	T	Maria Louise d.
18	S	W	[1847
19	S	T	*4th Su. in Adv.*
20	M	F	
21	T	S	Shortest day
22	W	S	St. Croix t. 1807
23	T	M	
24	F	T	Thackeray d. '63
25	S	W	CHRISM. DAY
26	S	T	*1st Su. a. Christ.*
27	M	F	Bank Holiday.
28	T	S	[New Moon
29	W	S	Gladston. b. 1809
30	T	M	Warrior laun. '60
31	F	T	Disraeli b. 1805

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HISTORY OF THE LYCEUM THEATRE.

A CENTURY ago there stood on the north side of the Strand, on ground formerly belonging to Exeter House, once the town residence of Cecil, Earl of Exeter, son of the great Lord Burleigh, a building which has bequeathed its name to the existing Theatre. This building, called "The Lyceum," was erected in 1765 by James Payne, the architect, who had obtained a lease of the property. It was originally constructed for the exhibitions of the "Society of Artists"; but on the establishment of the Royal Academy at Somerset House, in 1768, the rooms were no longer required for that purpose, and the premises were then purchased by Mr. Lingham, a breeches-maker in the Strand, who at different periods let them for various objects. Here the once famous Flockton, the conjuror, exhibited his "Puppet-show," and sleight-of-hand; in 1789 Charles Dibdin rented the place for his "Sans Souci" entertainment; then Handy, and afterwards Philip Astley took it for equestrian performances, followed by Cartwright with his musical glasses, and Philipstal with his popular "Phantasmagoria." Here Robert Palmer gave his entertainment "Portraits of the Living and Dead"; Collins his "Evening Brush"; Incledon his "Voyage to India"; Bologna his "Phantascopia"; and Lloyd his "Astronomical Exhibition." Here, too, in 1803, Winsor exhibited his experiments in gas-lighting. At one time it was "A School of Defence," at another a Roman Catholic Chapel, and, finally, huge painted placards were spread outside announcing that "The White Negro Girl," or "the Porcupine Man," were to be seen within. Dr. Arnold, the musical composer, had converted a portion of the structure into a Theatre as early as 1794, but unable to obtain a licence, through the opposition of the managers of Drury Lane and Covent Garden, he had to abandon the speculation. In 1809, however, Samuel John Arnold, son of the above-mentioned Dr. Arnold, applied for and obtained from the Lord Chamberlain (then the Earl of Dartmouth) a licence for the Theatre within the building, and it was opened accordingly on the 26th of June of that year. The licence was for the representation of operas in three acts, as performed at regular Theatres, without the dialogue being converted into recitative; but the concluding entertainments were to be restricted to spectacles, ballets, or pieces consisting of songs and recitative. The Drury Lane Company took refuge here when their Theatre was burned down, and Mr. Arnold obtained special permission in consequence to play musical farces. Braham was engaged for a few nights, and the "English Opera House," as the Theatre was then called, seemed a thriving property. Here (in 1811) was produced the extravaganza of *Quadrupeds*, a satire on the introduction of horses on the boards of Covent Garden, and the same year was brought out Monk Lewis's operatic romance, in three acts, of *One o'clock; or, the Knight and the Wood Demon*. Here also was produced the poet Thomas Moore's sole contribution to the stage, a three-act comic opera, called *M.P.; or, the Blue Stocking*. Dibdin's popular *Harlequin Hoax* was a great success in 1814, when the company comprised Mrs. Liston, Mrs. Orger, Miss Kelly, and Messrs. Raymond, Fawcett, Liston, T. Cooke, Pyne, J. Wallack, Knight, and Penley. The season of 1815 introduced to a London audience John Pritt Harley, announced as "from the Theatre Royal, Brighton," and who made such a successful *debût* as Marcelli in *The Devil's Bridge*, and Peter Fidget in *The Boarding House*, that he was immediately engaged at Drury Lane to supply the place of Mr. John Bannister, then retiring from the stage. *The Maid and the Magpie*, in which Miss Kelly made such a great hit as Annette, was brought out in the August of this year, the interest of the drama being intensified by the general excitement then prevailing with regard to the execution of Elizabeth Fenning. The old Theatre finally closed on the 15th of September, and Raymond, the acting manager, then announced in a farewell address that it was the intention of the proprietor early in the ensuing summer "to greet the patrons of the present Lyceum in an entirely new, airy, and commodious Theatre." For this purpose Mr. Arnold obtained a new lease of ninety-nine years from the Marquis of Exeter, at an annual ground rent of eight hundred pounds, and erected his new Theatre at an expense, including the new houses which surround it, of about eighty thousand pounds. The architect was Mr. Samuel Beazley, who constructed the auditorium in the form of a lyre, "to intimate the attention that will be paid to music." The distance from the front boxes to the orchestra was thirty feet. There were two circles of boxes, with slips level with the lower gallery, and slip lobbies with the upper gallery.

The prices of admission were boxes, 5*s.*; pit, 3*s.*; galleries, 2*s.* and 1*s.*; half-price being taken at nine o'clock. The house was calculated to hold about 350*l.* The new Theatre was opened on Saturday evening, June 15th, 1816, with *Up All Night; or, the Smuggler's Cave*—the first opera produced at the old Theatre—and Beazley's bustling farce of *The Boarding House*. Miss Kelly spoke the opening address. At the end of 1817 the experiment was tried of dividing the performances into two distinct parts, so that there might be two audiences on the same evening. Each performance consisted either of a three-act opera, or of a short opera and a ballet. The first performance began at six o'clock, and lasted till nine. The second began at half-past nine o'clock, and ended about

6

midnight. The arrangement was not, however, successful, and the scheme was soon abandoned. On the 2nd of April, 1818, Charles Mathews the elder commenced the series of his famous entertainments with "Mail Coach Adventures," which was performed forty nights that season, and led to his repeating these marvellous monologues for several years. Mr. S. J. Arnold's agreement was to pay all the expenses of the Theatre, authors, &c., and to secure to Mr. Mathews an annuity of one thousand pounds per annum for life, on condition that he, Mr. Arnold, should receive all the profits for seven years. Astronomical lectures were also annually delivered here during Lent; at first by Mr. Walker, and afterwards by Mr. George Bartley, illustrated by illuminated orreries. Other representations, exhibited under an annual licence from the magistrates, included "The Gathering of the Clans," consisting of Highland music, dancing, and military exercises; "Soirées Amusantes," a melange of light divertissements and masquerade entertainments, under the appellation of "Carnivals." *The Vampire; or, the Bride of the Isles*, written by Mr. J. R. Planché, and produced August 9th, 1820, with T. P. Cooke as Ruthven the Vampire, was the first marked success of the new Theatre.

In 1821, the most notable production of the season was a version of "Guy Mannering," called *The Witch of Derncleugh*, with Miss Kelly as Meg Merrilies, and T. P. Cooke as Dirk Hatterick; Miss Carr was Julia Mannering; Rowbotham, Colonel Mannering; Pearman, Bertram; Salter, Dandie Dinmont; and Wilkinson, Dominie Sampson. *The Miller's Maid*, with Emery as Giles, Miss Kelly as Phœbe, and T. P. Cooke as George, was brought out in August with great success. In May, 1822, Charles Incledon here took his farewell of the stage, singing "Black-eyed Susan" and "The Storm," and delivering a farewell address. *Gil Blas*, an elaborate operatic drama, which occupied five hours in representation, was brought out in August, followed soon afterwards by the farce of *Gretna Green*, in which Miss Kelly and Wrench became very popular as Betty Finikin and Mr. Jenkins, and Tyrone Power played a very small part as the landlord of the Hand-in-Hand Inn. This season was unusually profitable. The season of 1823 witnessed the production of *Presumption; or, the Fate of Frankenstein*, T. P. Cooke thrilling the town by his powerful delineation of the Monster. Resuming, after an interval of six years, dramatic impersonations, Charles Mathews, fresh from his American tour, became at this period a great acquisition to the company. His Caleb Quotem, Monsieur Morbleu, and Dick Cypher, in a piece called *Hit or Miss*, were wonderful performances, which have never since been equalled. Mr. Mathews gave several times during the dramatic season his famous "Monopolologue" called "The Polly Packet," in which he represented eight distinct characters, and the operatic comedy of *Sweethearts and Wives*, with Liston as Billy Lackaday, and Madame Vestris, Mrs. C. Jones, Miss Love, and Miss Chester included in the cast, became a marked success, the songs composed by Whitaker, Nathan, T. Cooke, and Perry, gaining immediate popularity.

On Saturday, July 3rd, 1824, the Theatre opened with the *Barber of Seville*, introducing Mr. Phillips from Dublin; "his first appearance at this Theatre these eleven years," as Count Almaviva, and his pupil, a Miss Harvey, as Rosina. The afterwards more celebrated Mr. Henry Phillips was set down in the cast simply as "an officer;" W. Chapman was Figaro; Broadhurst, Fiorello; and Mr. J. Isaacs, of Covent Garden Theatre, and father of Miss Rebecca Isaacs, was Basil. A new pantomime called *Monkey Island; or, Harlequin and the Loadstone Rock*, was the afterpiece, introducing J. S. Grimaldi as clown, Barnes as pantaloon, and Ellar as harlequin, with Miss Romer as columbine, who all represented characters in the opening. On the following Tuesday, Master Burke, said to be "aged only five years," represented Tom Thumb in the burletta of that name, and astonished the audience by playing "Robin Adair," with variations, on the violin. The memorable night in the annals of the English Opera House was Thursday, July 22nd, 1824, when Weber's Opera of *Der Freyschütz; or, the Seventh Bullet*, was here produced for the first time in England. The original cast was as follows:—Agnes, Miss Noel; Ann, Miss Povey; Witch of the Wolf's Glen, Mrs. Bryan; Killian, Mr. Tayleure; Ottocar, Mr. Baker; Kuno, the head ranger, Mr. Bartley; Rodolph, Mr. Braham; Caspar, Mr. George Bennett; Rollo, Mr. H. Phillips; and Zamiel, Mr. T. P. Cooke. The incantation scene startled the public by its novel mechanical effects, and the Opera ran almost uninterruptedly through the season, which closed at the usual time in October. For many months afterwards Weber's enchanting melodies were to be heard all over the kingdom, and each Theatre in succession brought out a version of the story of "Der Freyschütz," with as much of the original music as could be effectively rendered. The songs may have been better executed elsewhere, but the expressive action of Mr. T. P. Cooke as Zamiel, gave a value to the English Opera version that was highly appreciated at the time, and will not be forgotten by those who witnessed this striking embodiment.

On Saturday, July 2nd, 1825, the Theatre opened with *The Beggar's Opera* (Mr. Thorne, from Edinburgh, playing Captain Macheath, Miss Kelly, Lucy, and Miss Stephens, Polly), and *Rosina*, in which Miss Goward, "from the Theatres Royal Norwich and York—her first appearance," made her London *début*, as Rosina, and afterwards played Little Pickle, with a hornpipe, in *The Spoiled Child*. Her success was decided, and that it was fully deserved will be best understood by adding that Miss Goward became the Mrs. Keeley who so long afterwards delighted Lyceum audiences. Mr. Keeley, who had before this season joined the company, rose rapidly into prominence, and a successful campaign was closed in October. The season commenced July 1st, 1826, with the Opera of *Tarrare*

the Tartar Chief, a rather heavy production of the preceding year, but now noticeable as presenting Mr. Sapio as Tarrare in place of Braham, while Henry Phillips and Miss Paton remained in the cast. A remarkable piece was produced towards the end of the month called *The Death Fetch; or, the Student of Göttingen*, taken from the O'Hara tales, and displaying the extraordinary powers of Miss Kelly, as the spectre-visited Louisa Rothé. In 1827, Miss Betts, who was so long afterwards associated with Drury Lane operatic performances, made her first appearance on the stage as Rosetta, in *Love in a Village*. No important novelty was produced during the short season; Miss Kelly, in *The Sergeant's Wife*, proving sufficiently attractive.

Gas had been first introduced into Covent Garden, Drury Lane, the Lyceum, and Astley's, as a regular mode of illumination, in 1817-1818. Coal gas was originally used; but in 1820 the proprietors of Covent Garden adopted oil gas, which they manufactured on the premises. In November, 1828, occurred the explosion of the gasometers at Covent Garden Theatre, causing the house to be closed, and from November the 20th, until December 3rd, the company played at the English Opera House. Edmund Kean here played Shylock; Charles Kemble being Bassanio; Miss Jarman, Portia; and Miss Goward (Mrs. Keeley), Nerissa. The finer details of Kean's acting were observed in the smaller Theatre to much greater advantage. In the course of the same week, Kean acted Sir Edward Mortimer and Sir Giles Overreach.

In 1828, during a season of twelve weeks, eight new pieces were produced, seven of which proved eminently successful, and three of them being operas which extended the reputation the Theatre had acquired for the cultivation of the musical drama. In consequence of the late closing of the winter Theatres, the regular season did not begin till July, when the company included Miss Kelly, Miss Goward (Mrs. Keeley), Miss Betts, Miss H. Cawse, Bartley, Keeley, Wood, J. Russell, and James Bland. The first novelty was Peake's melodrama of *The Bottle Imp*, supplied with melodious songs by George Herbert Rodwell, and O. Smith being the appalling German imp. Then came *The Noyades; or, Love and Gratitude*, founded on a story in Grattan's "Highways and Byways." *He Lies Like Truth* was capitally acted by Wrench, as the impudent story-teller, and Benson Hill as the endorser of his strong demands on the imagination. A version of Mozart's *Cosi Fan Tutte* was produced under the title of *Tit for Tat*. In August was brought out *Not for Me; or, the Apple of Discord*, a two-act ballad opera, being another version of the French vaudeville adapted for Covent Garden by Howard Payne, still known on the stage as *'Twas I*, and a greater success was gained by a lively operetta called *The Quartette; or, Harmony Interrupted*. The musical romance of *The Bottle Imp*, played forty-four nights, was, however, the great event of the season. In 1829, a romantic drama called *The Sister of Charity* was the principal success of the campaign, chiefly owing to the interest of Miss Kelly's acting as St. Ursula, the heroine. *The Robber's Bride*, an opera from the German, composed by Ferdinand Ries, and Marschner's romantic opera of *Der Vampyr*, with Mr. Henry Phillips as the vocal vampire, were works of greater pretensions. A musical drama called *The Spring Lock*, with music by G. H. Rodwell, was a marked success, and several of the songs in the piece are still popular. Nine novelties were the fruits of the season, which was decidedly prosperous. In January, 1830, the Theatre was let for a short season of French plays, Potier being the star of the company, ably supported by Cloup and Laporte. These performances had generally occupied the Theatre during the winter months, and great hopes were entertained of the Parisian actors becoming at this time more than usually popular with the town, but a sudden check was given to the prosperity of the undertaking in a manner which will be most graphically described by quoting the description of the burning of the English Opera House, as related in the newspaper chronicles of the time:—

"Between one and two o'clock on Tuesday morning, Feb. 16th, 1830, one of the most alarming fires which has been witnessed for some years in the metropolis broke out in the English Opera House in the Strand. The French Company of Comedians had performed at the Theatre during the evening, and the fire is generally believed to have originated in the pit pay-place. The cause is unknown, but the escape of gas was sensibly felt during the evening. When the alarm was made several persons endeavoured to effect an entrance into the Theatre at the pit-door, but failed. Johnson, a man who resides in Exeter-street, Mr. Hayman, the landlord of the 'White Hart' public-house in the same street, and other persons, finally effected an entrance at the back of the Theatre. They, however, could not get a single drop of water for above a quarter of an hour, and by that time the fire had communicated from the lobby to the boxes themselves. The flames spread from box to box with extraordinary rapidity, and Mr. Hayman, Johnson, and the other persons assisting, from the heat of the place and the danger which threatened their existence (the front boxes beginning to fall into the pit), were compelled to retreat precipitately. All the MSS. plays and music were saved, and property of considerable amount was taken out of the Treasury. The wardrobe belonging to the Opera House Company was fortunately not in the house. In the space of about twenty minutes from the first discovery the whole body of the Theatre was on fire. The flames ascended in vast volumes thirty or forty feet above the roof, and spread with a violence which threatened destruction to the whole mass of buildings which is confined by Exeter-street on the one side, by Catherine-street on the other, and by the Strand in front. Looking down Exeter-street at one time, the flames were seen passing from

house to house with almost as much rapidity as a fire kindled among stubble. One after the other the houses seemed to be embraced by the flames, until the whole side of Exeter-street, with the exception of that well-known tavern, the 'Fountain,' became a burning mass. In the rear of Exeter-street there is a small court between the 'Fountain' and the back of the Theatre. The houses in this court were also caught. The scene that presented itself in Exeter-street when the first alarm of fire was made defies description. Numbers of women and children rushed into the street nearly naked, and their screams and cries were dreadful. Mr. Arnold and Mr. Wrench were on the spot soon after the flames burst forth from the roof of the Theatre. About one o'clock the roof of the building fell inwards, and in some degree smothered the flames so as to prevent their extending to the *Courier* office and other houses in the Strand, which seemed every instant before to be devoted to destruction. In a few minutes after the first alarm of fire was given the flames approached the *Courier* office, which was not more than ten or twelve feet distant from that of the English Opera House. The glass in the upper rooms was cracked by the heat, and every instant seemed to threaten that the fire would fasten on some part of the roof. The apprehension of the persons on the premises at this period may be well conceived. A single engine had not yet arrived on the spot. In the interval every exertion was made by the persons connected with the *Courier* establishment to preserve the roof from taking fire. Some of them ascended the roof, buckets of water were passsed on to them, and the parts most in danger constantly wetted, though the heat was now so intense as to make it a work of the utmost difficulty. Whilst they were thus employed, the roof of the Opera House fell in with a loud crash, and for some moments all was involved in smoke. Upon its clearing away the appearance of the burning mass was magnificent; the large area of the theatre was one bright body of flame. The Alliance fire-engine and other engines were by this time enabled to procure a supply of water. Whilst the engines were at work in the Strand, every facility for the persons connected with them was supplied through the exertions of Mr. Lee, the chief constable of Westminster. The steam-engine of Messrs. Braithwaite was in attendance, but owing to the shortness of its hose it was not so effective as it might have otherwise been. In all fires there are many painful exhibitions of men, women, and children rushing out of houses almost in a state of nudity to save themselves from destruction, but in the present instance their numbers—the little time given them for preparation, and the alarm and distress pictured on their countenances—rendered the scene truly appalling. In many cases so sound was the sleep of the inmates that their doors and windows were almost battered in before they could be aroused to a sense of their situation. Mr. Arnold estimates the theatre itself, with its fittings and properties, and his adjoining houses, to be worth 80,000*l.*, and from their quality, the central situation of the Theatre, and the revenue he derived from it, he apprehends this estimate not much above its value. The houses in Exeter-street were let from 60*l.* to 80*l.* a-year.

"The flames had been raging for a considerable time before Mr. Arnold received any intimation of the destruction of his property. Mr. Wrench, the comedian, who resided in Pickett-street, Strand, was knocked up shortly after two o'clock and informed that there was a great fire, and that it was reported that the English Opera House was in flames. Wrench's first inquiry was for Mr. Arnold, and on learning that he was not apprised, he immediately got into a cab and proceeded to Mr. Arnold's house in Golden-square. He remained twenty minutes at the door before he could make himself heard. When the servants at last came to the door they had some hesitation about opening it, and when that ceased, confused and frightened by a summons so unexpected, they could not immediately withdraw the fastenings. This was, however, at last accomplished, and then it first occurred to Wrench that to communicate abruptly the miserable tidings of which he was the bearer might be attended with dangerous consequences; he therefore inquired for Mr. Thomas Arnold, Mr. Arnold's son, but before he could make his appearance it was announced that Mr. Arnold having been informed that Wrench was there, had desired him to step up immediately to his chamber. The comedian accordingly went to him, and on being questioned as to the occasion of his visit, endeavoured to soften the calamity. He said he was afraid the French Company were not so careful as they ought to have been, for he was sorry to say that a part of the Theatre had been on fire. 'Is it down?' asked Mr. Arnold. 'Do not dissemble the fact; I am prepared for all. Let me know the worst at once.' 'No,' replied the other, 'it is not down, and,' he added, 'he hoped part of it would be saved, for everything that could be done for it was being done.' Mr. Arnold walked from his bed to the window, drew the curtains, and saw the glare. 'I see how it is,' he remarked; 'the Theatre is down, and I am utterly ruined.' Mr. Arnold said it was in vain to attempt concealment; he was but too well aware of the extent of his misfortune, and he was convinced that at that hour he would not have been called from his bed had the evil been less than he presumed it to be. 'But, surely, you have an insurance on it?' said Wrench. 'Not to the amount of a single guinea,' was the answer. He dressed himself, and got into the cab which Wrench had kept waiting, and they proceeded together to the Strand. Though sad, Mr. Arnold exhibited a degree of firmness not to have been expected at so trying a moment. He repeatedly expressed his gratitude to his old companion for his attentions and the interest which he took in his fate. They proceeded to Exeter-street, where Mr. Beazley, Mr. Hawes, Mr. Peake, and other gentlemen known to Mr. Arnold were found, and here he

stood for two hours a witness of that conflagration which, in a few brief hours, reduced him from affluence to poverty. Mr. Arnold mentioned to his friends, as a consoling circumstance, that he had 1,500*l.* by him in his chest, which sum would suffice to pay the whole of his debts and leave him 300*l.* to begin the world again."

During the long interval which elapsed before the Theatre was rebuilt, the company found a refuge during the summer first at the Adelphi, and afterwards at the Olympic. At the former house (August 18th, 1831) was brought out Peake's famous romantic musical drama of the *Evil Eye*, and at the latter theatre (July 13th, 1832) the popular drama, by the same author, called *The Climbing Boy*, in which John Reeve made his great hit as Jack Ragg, the crossing-sweeper. In 1833 Mr. Arnold rented the Adelphi for the summer season. At last, the alterations in this portion of the Strand permitting the reconstruction of the Theatre, the present Lyceum was built, forming a conspicuous object on the western side of the then new street leading from Waterloo Bridge to Bow-street. In Mr. Arnold's own words: "After numerous impediments surmounted and unforeseen difficulties overcome, the proprietor has been enabled, by the kind assistance of royal and noble patrons and many valuable friends, to rebuild his Theatre." Mr. Samuel Beazley was again the architect, and the entire edifice was completed within four months from the time of laying the foundation stone. A temporary wooden structure outside the Theatre gave ground for a report that the architect had forgotten to build a gallery staircase, but though this substitute existed for several years, the true reason was a difficulty in getting possession of the adjacent property, so as to allow of the structure being completed as originally designed. The present edifice was opened on Monday night, July 14th, 1834, with three pieces already familiar to the public, being the drama of *The Yeoman's Daughter*, the musical farce *Call Again To-morrow*, and *Amateurs and Actors*. The first novelty was Edward Loder's grand opera of *Nourjahad*, brought out a week afterwards, but the first great hit was made by the production of John Barnett's opera of *The Mountain Sylph*, produced August 25th, 1834, with the following cast:—Miss E. Romer as the sylph Eolia, Miss Novello Etheria the sylphide queen, Mrs. Griffiths Dame Gourlie, Miss Somerville Jessie, Mr. Wilson Donald, Mr. Keeley Christie, and Mr. H. Phillips Hela, the Wizard of the Glen. The season ended with the second week of November. There was a short series of French plays in March, 1835, when Frederic Lemaitre was very attractive in Robert Macaire, and the regular season of English performances began in May with an opera written by Miss Mitford, and composed by a Mr. Packer, called *Sadak and Kalasrade; or, the Waters of Oblivion*, which proved a very dull affair. The sprightly farce of *My Fellow Clerk*, by Mr. John Oxenford, was, on the contrary, a most amusing production. This was the first dramatic work of that gentleman, and it was soon followed by his second equally diverting farce of *I and my Double*, in which Wrench and Keeley were so excellently suited with comic characters of a thoroughly new type. The business was not, however, remunerative, and some curious experiments were resorted to in order to attract an audience.

In the summer of 1835 the Management offered to "all ladies and gentlemen on payment for their seats at first price to the boxes, private boxes, balcony, and pit, and to all who may pay at second price to the boxes, the refreshment of an excellent iced cream or water ice gratis." In August the Theatre was closed for a fortnight, ostensibly to allow time for the production of two new pieces, but really to consider the position of the Management. It was reported that Mr. Arnold had lost four thousand pounds since he had opened the Theatre. The establishment was re-organized, and became a commonwealth, great reliance being justly placed upon the excellent acting of Mr. McIan, who acted with marvellous fidelity the part of a Highland soldier in a piece called *The Covenanters*, but the scheme proved unprofitable. In 1836, after many years' supplication, the licence was extended, and two clever dramas by Mr. Bayle Bernard, called *Lucille* and *The Farmer's Story*, were produced with advantage, while Mr. Hackett, the American comedian, amused the town as "the Kentuckian." The season of 1837 opened with Balfe's opera of *Catherine Gray*, previously brought out at Drury Lane, and was chiefly marked by the production of Peake's drama of *Blanche of Jersey*, with John Barnett's music. Mr. Compton, the favourite comedian, joined the company this season, coming from the York Theatre, and making his *début* on the opening night (July 22nd) as Robin in *The Waterman*, Mr. W. Bennett playing Bundle, Mr. Frazer Tom Tug, Miss Betts Wilhelmina, and Mrs. F. Matthews Mrs. Bundle. The next year a curious attempt was made to create a theatrical excitement. On July 14th, 1838, a drama in four scenes was produced, called *The Queen's Command*, in which "Mr. William Shakespeare, the author of the piece," was announced to make his first appearance in London as the representative of the great dramatist whose name he bore, and from whom he claimed to be directly descended. The outside of the Globe Theatre was the opening scene, and when the doors of the theatre were thrown open, Shakespeare was discovered leaning on a pedestal in the attitude of the well-known statue. The drama had no literary merit, and the principal performer, whose real name was said to be Walton, received some severe treatment from the critics. "Mr. Shakespeare" replied in a letter which had a postscript worth preserving: "One gentleman asserts that I am poor, pitiful, in ill-health, and a wretch. These are harsh expressions to a lone stranger in this human wilderness. The writer must have dipped his pen in the gall of his own heart. That I am poor I confess, that I am in ill-health I regret, but that I am a wretch I strongly deny." "Mr. Shakes-

peare" made eight appearances in this character, and then withdrew his name at least from the London boards. A greater success was obtained by the production of *The Devil's Opera* (August 13th, 1838), composed by G. A. Macfarren, in which Miss Poole played with remarkable cleverness the old *gouvernante* of a marquis's daughter, represented by Mrs. E. Seguin, and George Wieland was a prominent feature as a black slave named Diavolette, whose mysterious movements were supposed to have a supernatural origin. In April, 1839, the luckless Theatre was opened by Mr. Penley, the provincial manager, with three new pieces—a drama called *Lady Mary Wortley Montagu*, in which Mrs. Stirling was the heroine, a farce called *Dark Deeds*, and a melodrama entitled *The Silver Crescent*. In the course of a few nights the Manager hit upon the odd expedient of throwing open the stage to the audience at the end of the second piece, and giving a concert "*à la* Musard." After a fortnight the season was abruptly concluded, and an excellent company, which included Mr. Addison and Mr. Creswick, was suddenly dispersed.

In July Balfe became manager, but with no fortunate results, as the composer had to contend with many discords in his company. In June, 1840, after another short term of Promenade Concerts, the unlucky Theatre was reconverted to stage uses by a respectable corps of performers, chiefly from the Covent Garden company, and headed by Mrs. Orger, who carried on the management as a commonwealth. Mrs. Walter Lacy spoke a curious propitiatory prologue in which the actors were likened to the proverbial bundle of sticks, neither a flattering comparison nor in this instance an apt one. In March, 1841, Balfe once more undertook the direction, bringing out his opera of *Keolanthe; or, the Unearthly Bride*, Madame Balfe appearing as Keolanthe, Princess of Memphis; Miss Gould, pupil of John Barnett, making her first appearance on any stage as Pavina; and Stretton, Wilson, and Henry Phillips being members of the company. The speculation came to an abrupt close on the 15th of May, when the audience growing impatient at a long wait after the first piece, Mr. Balfe came forward, and gave the following account of the miseries of being a manager:—"About two hours ago I received a note from Mr. John Barnett, stating that he could not allow his pupil, Miss Gould, to appear at this Theatre any longer. She being the third who has thus left the establishment I am really unable at this moment to substitute anything. This is the last night of the English Opera House, or, at least, of it under my reign. The fact is there is not sufficient funds in the house, and I am already burdened with five or six hundred pounds debt through it; I have done all in my power for the establishment. I brought out my opera of *Keolanthe* gratis, for which Madame Vestris offered me three hundred guineas, and I had another opera by Mr. Macfarren ready cast and studied, but I was not able to produce it through the secession of Mr. Henry Phillips. I am exceedingly sorry, ladies and gentlemen, that I was ever such a fool as to become manager of an English Theatre, and I solemnly promise you that I will never again appear before you in such a capacity." In August, 1841, the Lyceum was engaged by an association of literary aspirants to dramatic fame, as a rallying-point for neglected genius, and a stage for the representation of unacted dramas. The "Dramatic Authors' Theatre," as it was now styled, was managed by a council, who, in their opening address, claimed the indulgence of the public for the "irregular form" in which they were compelled by law to present a high tragic composition. This "tragic burletta," produced August 26, was a play in blank verse called *Martinuzzi*, written by Mr. George Stephens, and supported by Mrs. Warner, Mr. Elton, and Mr. Phelps. This scheme of the "Syncretic Society" collapsed in the course of a month; the play, listened to with impatience on the first night, failed to be attractive, and with the first week of October Musard resumed his sway with Promenade Concerts. During 1842 the "commonwealth" system again prevailed. In September, Carter, "the Lion King," gave here his performances with lions, tigers, and panthers, in a Zoological dramatic sketch, Oxberry being the nominal lessee during the short season. Jullien began a first series of Promenade Concerts in December. The next year the performances were more irregular than ever, and an amateur company, with Mr. Harvey Tuckett as chief, was formed with no profitable results. Equestrian entertainments were tried in January, 1844. A brighter period was, however, now at hand. The Theatre was taken by Mr. Strutt, and on Easter Monday, April 8th, 1844, the Lyceum was opened under the management of Mr. and Mrs. Keeley. An admirable company was collected, and the witty burlesques written by Albert Smith, Mark Lemon, and their clever collaborateurs proved highly successful. This series included *The Forty Thieves* (opening night), *Aladdin, Valentine and Orson* (Christmas, 1844), *Whittington and His Cat* (Easter Monday, 1845), *Cinderella, Enchanted Horse, Richard Cœur de Lion and Robin Hood*. Some adaptations of Mr. Charles Dickens's novels were also very attractive, but the pecuniary advantages seemed to disappoint expectations. In three years Mr. Strutt stated he had paid to Mr. Walter Arnold, as rent for this Theatre, a total of 7,766*l*., giving a rental of more than 2,500*l*. a-year. Some disagreements eventually arose, Mr. and Mrs. Keeley resigned the direction, and in October, 1847, Mr. Charles Mathews became lessee, and so remained till March, 1855. This was the period of Mr. Planché's elegant extravaganzas, so elaborately illustrated by Mr. William Beverly, and which originated the "transformation" scenes, afterwards imitated at every Theatre in London. This series consisted of *The Golden Branch, The King of the Peacocks, The Island of Jewels* (Christmas, 1849), *King Charming, The Prince of Happy Land, The Good Woman in the Wood*, and

Once Upon a Time there were Two Kings. In the second week of March, 1855, Mr. Charles Mathews announced his secession from the management of the Lyceum, and from all management "at once and for ever." The dramatic prospects of the Theatre became again overshadowed. Madame Ristori appeared here with an Italian company in June, 1856, and in April, 1857, the house was taken by Mr. Gye for Italian operas, and by Mr. Charles Dillon for a dramatic season, both unremunerative. In September, 1857, Miss Louisa Pyne and Mr. William Harrison became the lessees, opening the house for English opera, and Balfe's *Rose of Castille* being the first novelty. Mr. Falconer next ventured on the speculation, and produced his comedy of *Extremes*, August 26, 1858. In November, 1859, Madame Celeste opened the Lyceum with a fantastic drama, called *Paris and Pleasure*, an adaptation by Mr. Charles Selby of *Les Enfers de Paris*. The season closed in March.

In September, 1860, the theatre was reopened under the same management; but the second season was very brief, and in August Mr. Falconer again became manager, producing his comedy of *Woman; or, Love against the World*. A still greater hit was however made by the same author's Irish drama, *Peep o' Day*, produced November 9th, 1861, and which enjoyed an uninterrupted career till December, 1862. On the 10th of January, 1863, Mr. Fechter opened the Lyceum with the house entirely re-decorated, and a new romantic play, called *The Duke's Motto*, adapted from Paul Feval's *Le Bossu*. The drama was represented 174 nights, and ran all through the season, which ended in August. On October 31st the Theatre reopened, under Mr. Fechter's management, with *Bel Demonio*, considerable alterations having been made in the mechanical arrangements of the Theatre. On October 22nd, 1864, Mr. Fechter opened, for his third season, with the romantic drama of *The King's Butterfly*, a new version of *Fanfan la Tulipe*, a melodrama by Paul Meurice, acted a few years previously at the Ambigu, Paris, and of which an adaptation called *Court and Camp* had been produced at the Princess's Theatre in May, 1863, when Mr. George Vining commenced his management. Mr. Fechter, of course, played Fanfan, the gallant soldier known as the "King's Butterfly." The fourth season commenced November 6th, 1865, with *The Watch Cry*. The theatre closed June 30th, 1866, with *Hamlet*, played by Mr. Fechter for his benefit. In September the Lyceum was reopened under the same direction, with Mr. Boucicault's drama of *The Long Strike*; and, on the 25th of May, 1867, Mr. Fechter closed his managerial career, under circumstances that assuredly did not indicate he had become in any way enriched by his speculation. At Christmas, 1867, Mr. E. T. Smith appeared as lessee, opening the Theatre with a pantomime called *Cock Robin and Jenny Wren*. Mr. Bandmann made his London *début* as Narcisse in February, 1868, under this management; and Lord Lytton's play of *The Rightful Heir* was produced in October. The Japanese troupe brought over by Professor Risley occupied the Theatre during the summer. Mr. E. T. Smith produced here another pantomime at Christmas, called *Harlequin Humpty Dumpty*, in which the clever Vokes family first appeared prominently before the London public. Dr. Westland Marston's drama of *Life for Life*, with Miss Neilson as the heroine, was the attraction of the spring of 1869. The season ended in April, and soon after appeared the usual ominous announcement, "The Lyceum to be let for a term of years." Mr. Allerton tried a short season in October, which lasted three months, with unremunerative results; and, in January, 1870, the Theatre was opened for opera-bouffe, "under the management of the Brothers Mansell," with Hervé's *Chilperic*. The season ended in the first week of July. Again came the familiar announcement, "The Lyceum to be let, with immediate possession;" and Mr. H. L. Bateman, with faith in the value of good management, was bold enough to become the next tenant. Mr. Bateman commenced his first season September 11th, 1871, with a drama called *Fanchette*, in which Miss Isabel Bateman made her first appearance. The earliest success of the new management was *The Bells*, produced Saturday, November 25th, 1871, in which the remarkable powers of Mr. Henry Irving were so prominently brought forward. This drama ran uninterruptedly to the 17th of May, 1872, when it had reached its 151st night. Miss Bateman then revived her celebrated impersonation of *Leah*, which had a renewed career of triumph, and the season was brought to a brilliant close by the production of Mr. W. G. Wills's *Medea in Corinth*, in which Miss Bateman made a strong impression. The second season began September 28th, 1872, with the new poetical play of *Charles the First*, written by Mr. W. G. Wills, which continued in the bills till the end of April, 1873, when it had completed its 180th representation. This popular play was followed by *Eugene Aram* from the pen of the same dramatist. Mr. Bateman commenced his third season in September, 1873, with a careful revival of Lord Lytton's play of *Richelieu*, which carried the management successfully over Christmas. On the 7th of February, 1874, Mr. Hamilton Aidé made his *début* as a dramatist with a four-act romantic play called *Philip*, suggested by Balzac's story of *Le Grand Bretèche*. The drama was acted seventy nights. A series of the revivals of the plays produced under Mr. Bateman's management brought the season to a close in July; and Mr. Charles Morton's opera-bouffe company occupied the theatre during the dramatic recess. At the end of September Mr. Bateman commenced his fourth season; and, after years of misadventure, the Lyceum has at last shown indications of prosperity under his direction, that must be highly gratifying to all who wish well to the higher interests of the dramatic art.

Theatrical, Musical, and Equestrian Obituary.

"All the world's a stage,
And all the men and women merely players:
They have their exits."—SHAKSPEARE.

ABBOTT, William, (of Cov. Gar. Theatre,) died at Baltimore, June 6, 1843, aged 53.
ABINGTON, Mrs. Frances, Actress, died March 4, 1815, aged 83.
ADAM, Adolph, Composer, died May 6, 1856, aged 53.
ADDISON, Miss Laura, died on voyage from Albany to New York, September 1, 1852.
ADDISON, R., Music Publisher, died January 17, 1868, aged 71.
ADDISON, Joseph, Poet, Dramatist, &c., died June, 17, 1719, aged 47.
ADOLPHUS, John, "Theatrical Barrister," died July 16, 1845, aged 79.
ALBERTAZZI, Madame, Vocalist, died September 27, 1847, aged 35.
ALDRIDGE, Ira, the "African Roscius," died at Lodez, Poland, August 7, 1867, aged 63.
ALEXANDER, John, the Glasgow Manager, died December 15, 1851.
ALLEN, Madame Caradori, distinguished Vocalist, died October 15, 1865, aged 65.
ALLEYN, Edward, Actor, Founder of Dulwich College, died November 25, 1626, aged 61.
ALMOND, Mrs. Emma, (Miss E. Romer,) English Opera singer, died April 14, 1868, ag. 54.
AMBURGH, Van, died at Philadelphia, November 29, 1865.
AMHERST, G. A., of Astley's, died at Philadelphia, August 12, 1851, aged 75.
ARCHER, Thomas, Comedian and Dramatist, died May 11, 1848.
ARNE, Dr. Thomas Augustine, Composer, died January 1, 1778, aged 68.
ARNOLD, Dr. Samuel, Composer, died October 22, 1802, aged 62.
ASTLEY, Phillip, Equestrian, Founder of Circus, died October 20, 1814, aged 72.
AUBER, Daniel Francois Esprit, Musical Composer, died May 13, 1871, aged 89.
AURIOL, Madame, (widow of Flexmore,) died September 3, 1862, aged 33.
AYLIFFE, John, Comedian, died December 16, 1847, aged 44.
BABER, Miss Jane, Actress, late of the Olympic, died August 8, 1873.
BADDELEY, Robert, died November 20, 1794, aged 61.
BAKER, Basil, Comedian, died January 26, 1859, aged 54.
BAKER, Charles, Comedian, died November 26, 1844.
BALFE, Michael William, English Opera Composer, died October 20, 1870, aged 62.
BALL, W., Author and Composer of Songs, died May 14, 1869, aged 84.
BALLS, J. S., Comedian, died at Dublin, December 30, 1844, aged 45.
BANNISTER, John, died November 6, 1836, aged 77.
BARNARD, Mrs. C., Writer of Songs under the cognomen of "Claribel," died Jan. 30, 1869.
BARNES, James, famous Pantaloon, died September 28, 1838, aged 51.
BARNES, William Augustus, Pantomimist, died May 17, 1868, aged 58.
BARNETT, Morris, died at Montreal, March 18, 1856, aged 56.
BARRETT, Henry Michael, Actor, died June 15, 1872, aged 68.
BARRY, Spranger, died January 7, 1777, aged 58, buried in Westminster Abbey.
BARRY, Tom, Clown, died March 26, 1857, aged 47.
BARRYMORE, William, died in America, November 24, 1846.
BARTLEY, George, Comedian, died July 22, 1858, aged 74.
BARTLEY, Mrs., Tragic Actress, died January 14, 1850, aged 65.
BATTY, George, of "Batty's Menagerie," died June 5, 1867, aged 64.
BATTY, Wm., Equestrian Manager, and Proprietor of Astley's, died Feb. 7, 1868, aged 67.
BAYLY, Thomas Haynes, Poet and Dramatist, died April 22, 1839, aged 43.
BEAUMONT, Francis, Dramatist, died March 9, 1615, aged 32, buried in W æstmr. Abbey.
BEAZLEY, Samuel, Author and Architect, died October 12, 1851, aged 65.
BECHER, Lady (*née* Miss Eliza O'Neil), Actress, died Oct. 29, 1872, aged 80.
BECKETT, Gilbert A', died at Boulogne, August 30, 1856, aged 45.
BEDFORD, Paul John, Comedian, died January 11, 1871, aged 78.
BEETHOVEN, Ludvig von, German Composer, died March 26, 1827, aged 57.
BEHIN, Belgian Giant, who acted at Adelphi, died July 30, 1843, aged 36.
BEHN, Mrs. Aphra, Dramatist, died April 16, 1689, buried in Cloisters, Westmr. Abbey.
BELL, Robert, Dramatic Author and Journalist, died April 12, 1867, aged 63.
BELLAMY, George Ann, Actress, died February 15, 1788.
BELLAMY, William, Bass Singer, died January 3, 1843, aged 74.
BENDER, Charles, for 30 yrs. "Call-boy" at Cov. Gar. Theatre, d. July 26, 1857, ag. 44.
BETTERTON, Thomas, great Tragic Actor, d. April 28, 1710, ag. 75, b. in Westr. Abbey.
BETTY, Mrs., mother of Mr. Henry Betty, died December 3, 1872, aged 80.

BEVERLY, Henry Roxby, Comedian, died February 1, 1863, aged 67.
BIFFIN, Miss, born without hands or feet, died at Liverpool, October 7, 1850, aged 66.
BISHOP, Sir Henry, Composer, died April 30, 1855, aged 69.
BLACKMORE, famous Tight-rope Dancer, died at Islington, March 11, 1838.
BLAGROVE, Henry Gamble, Violinist, died December 15, 1872, aged 61.
BLANCHARD, Thomas, Pantaloon, died August 20, 1859, aged 72.
BLANCHARD, William, Comedian, died May 8, 1835, aged 65.
BLAND, James, Comedian, died July 17, 1861, aged 63.
BLEWITT, John, Composer, died September 4, 1853, aged 72.
BLOW, Dr. John, Composer, died August 18, 1708.
BOLENO, Mrs. Emma, Columbine, died October 18, 1867, aged 35.
BOND, Herbert, Tenor Vocalist, died November 2, 1869, aged 31.
BOOTH, Barton, Actor and Dramatist, died May 15, 1733, aged 52.
BOOTH, Miss Sarah, Actress, died December 30, 1867, aged 75.
BOOTH, Thomas Bennett (professionally known as T. B. Bennett), Actor, d. June 8, 1872.
BORUWLASKI, Joseph, famous Dwarf, died August 17, 1835, aged 95.
BOSIO, Angiolina, of Italian Opera, died at St. Petersburg, April 10, 1859, aged 35.
BOWLEY, Robert Kanzow, General Manager of the Crystal Palace, died Aug. 25, 1870, ag. 57.
BOYCE, Mrs. Charles, Actress, died June 11, 1864, aged 44.
BRACEGIRDLE, Mrs., died September 14, 1748, aged 85.
BRADBURY, C., Equestrian, died April 3, 1869, aged 65.
BRADBURY, Robert, Clown, died July 21, 1831, aged 57.
BRADSHAW, Mrs. Anne Maria, (famous Vocalist as Maria Tree,) d. Feb. 18, 1862, ag. 60.
BRADWELL, William, Theatrical Decorator and Mechanician, died August 4, 1849.
BRAHAM, John, Vocalist, died February 17, 1856, aged 79.
BRAHAM, Hamilton, Vocalist, died at Rochester, Kent, December 22, 1862.
BROADFOOT, Alexander, Actor and Stage Manager, died May 5, 1847.
BROADFOOT, William, of Astley's, died January 2, 1852.
BROADHURST, W., Actor, died May 28, 1869, aged 82.
BROMLEY, Thomas, Actor at Drury Lane, died December 31, 1841, aged 68.
BROOKE, Gustavus Vaughan, perished in the steamship "London," January 10, 1866.
BROOKES, Mrs. Moreton, Actress, died June 11, 1868, aged 55.
BROUGH, R. B., Author and Dramatist, died June 26, 1860, aged 32.
BROUGH, William, Dramatic Author, died March 13, 1870, aged 44.
BROWNE, Charles F., (Artemus Ward,) died March 6, 1867, aged 33.
BRUTON, James, Humorist and Song-writer, died March 5, 1867, aged 52.
BUCKINGHAM, Leicester, Dramatic Author, died July 15, 1867, aged 42.
BUCKINGHAM, Thomas, Comedian and Comic-singer, died September 2, 1847, aged 52.
BUNN, Alfred, died at Boulogne, December 20, 1860, aged 62.
BURBADGE, Richard, died March 13, 1619, buried at St. Leonard's, Shoreditch.
BURFORD, Robert, Artist, and Proprietor of Panorama, died January 30, 1861, aged 70.
BURNAND, Mrs. F. C. (*née* Miss Cecilia Ranoe, of the St. James's), died April 10, 1870, ag. 27.
BURTON, William E., Actor and Manager, died in New York, February 10, 1860, aged 58.
BUSHNELL, Catherine Hayes, died August 11, 1861, aged 36.
BUTLER, Samuel, Tragedian, died at Manchester, July 17, 1845, aged 48.
BYRNE, Oscar, Ballet Master, died September 4, 1867, aged 72.
BYRNE, James, (father of Oscar Byrne,) died December —, 1845, aged 89.
CALCRAFT, Granby, died in New York, January 8, 1855.
CAPEL, John, President of the Glee Club, died December 20, 1846, aged 80.
CAPLE, John, Actor and Manager, died June 21, 1860, aged 40.
CAREY, George Saville, Author, died July 10, 1807, aged 65.
CARROLL, Edward, Equestrian, died July 14, 1869, aged 27.
CARTER, Henry Lee, ("Two Lands of Gold,") died October 9, 1862, aged 37.
CARTER, "Little," Treasurer of Haymarket, died July 20, 1850, aged 81.
CARTER, James, "Lion King," died May 19, 1847.
CATALANI, Madame, died at Paris, June 19, 1849, aged 69.
CENTLIVRE, Mrs. Susannah, died December 24, 1725, aged 45.
CHABERT, Dr. Julian, the "Fire King," died at New York, August 28, 1859, aged 67.
CHAPMAN, John Kemble, died September 2, 1852, aged 57.
CHARLES, Marie, Columbine, died from accident by fire, Pav. Theatre, Jan. 21, 1864.
CHATTERLY, William, Comedian, died April 20, 1821, aged 34.
CHATTERLY, Mrs., Actress, died November 3, 1866, aged 69.
CHATTERTON, John Balsir, Harpist, died April 9, 1871, aged 66.
CHERI, Madame Rose, French Actress, died September 17, 1861.

CHERRY, Andrew, Actor and Dramatist, died at Monmouth, February 12, 1812.
CHERUBINI, Composer, died March 7, 1842, aged 62.
CHESTER, Harry, Comedian, died January 9, 1869.
CHORLEY, Henry Fothergill, Musical Composer and Critic, d. February 16, 1872, aged 63.
CIBBER, Colley, Dramatist, died December 12, 1757, aged 87.
CLIFFORD, Mrs. W., Actress, died September 5, 1850, aged 59.
CLIFTON, Harry, Comic and Motto Vocalist, died July 15, 1872, aged 40.
CLIVE, "Kitty," famous Actress, died December 4, 1785, aged 74.
COATES, Romeo, famous Amateur Actor, died February 22, 1848, aged 76.
COBHAM, Thomas, Tragedian, died January 4, 1842, aged 63.
COCKING, killed by falling with parachute from balloon, July 24, 1837.
CODESACA, Madame (known as Saporiti), Operatic Vocalist, died March —, 1870, ag. 101.
COLLIER, J. W., Pantomimist, of Covent Garden and Lyceum Theatres, died Feb. 18, 1868.
COLLINS, Sam, Irish Vocalist, real name "Vagg," died May 25, 1865, aged 39.
COLLINSON, Miss Annie, Burlesque Actress, died February 1, 1869.
COLMAN, George, "the younger," died October 26, 1836, aged 74.
CONQUEST, Benjamin Oliver, Proprietor of the Grecian Theatre, July 5, 1872, aged 68.
CONQUEST, Mrs., Ballet Mistress, Grecian Theatre, died November 4, 1867, aged 64.
CONGREVE, William, Dramatist, died January 19, 1729, aged 58.
COOKE, Tom, Composer, died February 27, 1848, aged 67.
COOKE, Thomas Potter, Actor, died April 4, 1864, aged 78.
COOKE, George Frederick, Tragedian, died at New York, September 6, 1812.
COOKE, George, of Olympic Theatre, died March 4, 1863, aged 52.
COOKE, James, Equestrian, died September 5, 1869.
COOKE, Thomas Taplin, Equestrian Manager, died March 19, 1866, aged 84.
COOPER, John, Actor, at Drury-lane Theatre, died July 13, 1870, aged 77.
COPELAND, William R., Liverpool Manager, died May 29, 1867, aged 68.
CORRI, Monte, Composer and Musical Director, died September 19, 1849, aged 65.
CORRI, Haydn, Musician, died at Dublin, February 19, 1860, aged 75.
CORRI, Mrs. Haydn, Vocalist, died April 10, 1867, aged 67.
CORRI, Dussek, Operatic Vocalist, died February 4, 1870.
CORNEILLE, Pierre, French Dramatist, died October 1, 1684, aged 78.
CORRI, Mrs. V. (*née* Annie Parker), Actress, Theatre Royal, Dublin, d. Aug. 4, 1870, ag. 29.
COTTRELL, Miss, Actress and Vocalist, died May 21, 1866, aged 25.
COURTNEY, John, Actor and Dramatist, died February 17, 1865, aged 52.
COWELL, Joe Leathley, Comedian, (father of Sam Cowell,) died November 14, 1863, aged 72.
COWELL, Sam, died March 11, 1864, at Blandford, Dorsetshire, aged 43.
COYNE, Joseph Stirling, Dramatic Author, died July 18, 1868, aged 64.
CRADDOCK, John, Actor, died May 7, 1873, aged 43.
CROCKER, J. P., Ethiopian Comedian, died December 17, 1869, aged 35.
CROCKETT, James, the "Lion Tamer," died at Cincinnati, July 6, 1865, aged 45.
CROSS, Edward, Proprietor of Exeter Change Menagerie, died Sept. 25, 1854, aged 81.
CUMBERLAND, John, of "Cumberland's Drama," died June 13, 1866, aged 79.
CUMBERLAND, Richard, Dramatist, died May 7, 1811, aged 79.
CUMMING, Gordon, "Lion Hunter," died March 30, 1866, aged 47.
D'ALMAINE, Thomas, Music Publisher, died November 23, 1858, aged 83.
DANCE, Charles, Dramatic Author, died January 4, 1863, aged 69.
DANIEL, George, (the "D. G." of Cumberland's Plays,) died March 29, 1864, aged 74.
DAVENPORT, Mrs., famous Actress of old women, died May 9, 1843, aged 84.
DAVENPORT, T. D., Theatrical Manager, died July 6, 1851, aged 59.
DAVIDGE, G. B., Surrey Manager, died January 31, 1842, aged 49.
DENVIL, Clara, Actress, died November 19, 1867, aged 18.
DENVIL, Henry Gaskell, the original "Manfred," died April 5, 1866, aged 66.
DERBY, Countess of, (famous Miss Farren,) died April 21, 1829.
DE ROSA, Signor, Tenor Singer, Naples, Italy, died August — 1871, aged 90.
DESCHAMPS, Mons. Emile, Musical Composer, died April — 1871, aged 79.
DEULIN, Herr, (Isaac Dowling,) died December 17, 1860, aged 43.
DIBDIN, Tom, Author of 800 dramas, died September 21, 1841, aged 70.
DIBDIN, Charles, Dramatist, and Naval Song Writer, died July 25, 1814, aged 69.
DICKENS, Charles, Author and Dramatist, died June 9, 1870, aged 58.
DIDDEAR, Charles Bannister, Actor, died October 21, 1859, aged 58.
DIGNUM, Charles, famous Ballad-singer, died October 2, 1827, aged 62
DISTIN, John, father of the "Distin Family," died July 8, 1863, aged 74.
DISTIN, Mrs. Theodore, (Sarah Connor,) Vocalist, died April 18, 1863, aged 33.

DODD, James, Actor of the "Garrick School," died October 17, 1786.
DOGGETT, Thomas, who left the "Coat and Badge" Legacy, died October 3, 1721.
DONATO, the one-legged Dancer, died at Cyraque, France, June 10, 1865.
DON, Sir William, died at Hobart Town, Tasmania, March 19, 1862, aged 36.
DONIZETTI, Gaetano, Composer, died April 9, 1848, aged 50.
DOWTON, William, Comedian, died at Brighton, April 19, 1851, aged 88.
DRAGONETTI, Domenico, Contrabasso, died April 14, 1846, aged 85.
DREW, John, Irish Comedian, died at Philadelphia, May 21, 1862, aged 37.
DRUMMOND, Thomas George, Actor, died January 23, 1873.
DUCROW, John, famous Equestrian Clown, died May 22, 1834.
DUCROW, Andrew, Great Equestrian, died January 27, 1842, aged 49.
DULCKEN, Madame, celebrated Pianiste, died April 13, 1850, aged 38.
DUMAS, Alexandre, at Puys, French Dramatist and Author, died Dec. 5, 1870, aged 67.
DUNN, William, Treasurer, Drury Lane Theatre, died March 3, 1855, aged 73.
DURRANT, John Rowland, founder of "The Garrick Club," died July 13, 1853.
DUBUSET, John, Actor and Vocalist, died November 6, 1842, aged 51.
DUTNALL, Martin, Burlesque Writer, died September 8, 1867, aged 29.
DYAS, Mrs. Ann Ada, Actress, December 1, 1871, aged 48.
EAGLE, George Barnardo, "Wizard of the South," died May 4, 1858, aged 51.
EDMONDS, James, Proprietor of Wombwell's Menagerie, d. December 16, 1871, aged 66.
EDSON, Calvin, "Living Skeleton," d. in America, December 6, 1833, ag. 44, weight 45 lb.
EGAN, Pierce, author of "Tom and Jerry," died August 3, 1849, aged 77.
EGERTON, Daniel, Actor, died July 22, 1835, aged 64.
EGERTON, Mrs., famous "Meg Merrilies," died August 3, 1847, aged 66.
ELLAR, Thomas, Harlequin, died April 8, 1842, aged 62.
ELLISTON, Robert William, Comedian and Manager, died July 8, 1831, aged 57.
ELTON, aged 49, lost in the Pegasus, on the passage from Leith to Hull, July 18, 1843.
EMDEN, William Samuel, of the Olympic Theatre, died January 4, 1872, aged 71.
EMERY, John, celebrated Yorkshire Comedian, died July 23, 1822, aged 45.
ERNST, M., celebrated Violinist, died at Nice, October 8, 1865, aged 51.
FARLEY, Charles, Pantomime Arranger, died January 28, 1859, aged 87.
FARRELL, John, Author, Actor, and Manager, died at Boulogne, April 21, 1848, ag. 57.
FARREN, Mrs., (Mrs. Faucit,) Actress, died June 16, 1857, aged 68.
FARREN, William, Actor, died September 24, 1861, aged 75.
FARREN, Henry, Actor, died at New York, January 18, 1860, aged 34.
FAVANTI, Mdlle. Rita, Vocalist, of Her Majesty's Theatre, died August 18, 1867.
FIELDING, Henry, Dramatist and Novelist, died October 8, 1754, aged 47.
FISHER, David, Suffolk Manager, died August 6, 1832, aged 71.
FISHER, George, Theatrical Agent, died August 31, 1864.
FITZBALL, Edward, Dramatic Author, died October 27, 1873, aged 81.
FITZWILLIAM, Edward, Composer and Musical Director, died January 19, 1857, ag. 33.
FITZWILLIAM, Mrs., Actress, died September 11, 1854, aged 52.
FITZWILLIAM, Edw., Comedian and Comic Vocalist, died March 30, 1852, aged 63.
FLEXMORE, Richard, Clown, died August 20, 1860, aged 36.
FLEXMORE, Mrs. Ann, mother of the late Clown, Richard Flexmore, d. Dec. 26, 1869, ag. 88.
FLOWER, Miss Sara, Vocalist, died at Sydney, August 16, 1865.
FOOTE, Samuel, Actor and Dramatist, died October, 21, 1777, aged 56.
FORMAN, G. F., Comedian, died August 23, 1852, aged 40.
FORRESTER, Alfred Henry ("Alfred Crowquill"), died May 26, 1872, aged 67.
FORRESTER, Henry, Light Comedian, died June 25, 1840, aged 43.
FRASER, John James, ("Fricker,") Vocalist, died in Philadelphia, June 17, 1863, ag. 59.
FREER, Charles, popular East-end Tragedian, died December 23, 1857.
FRIAS, Duchess de (*née* Miss Victoria Balfe), Vocalist, died January 22, 1871.
FULLER, Alfred, Clown, died July 19, 1844, aged 37.
GALE, Lieut., Aëronaut, killed in a balloon descent, near Bordeaux, Sept. 8, 1850, ag. 54.
GARDNER, John, Actor of Low Comedy, died May 5, 1851, aged 49.
GARDNER, Thomas, Proprietor of Margate Assembly Rooms, died Aug. 22, 1867, ag. 55.
GARNERIN, Jacques A., Aëronaut, died August 18, 1823, aged 54.
GARRICK, David, died at 5, Adelphi-terrace, Strand, January 20, 1779, aged 63.
GARRICK, Mrs. Sarah Jane, Actress, died at Sunderland, October 27, 1859, aged 76.
GARRICK, Mrs. Eva Marie, (wife of David Garrick,) died October 16, 1822, aged 97.
GATES, James, Scenic Artist, died June 30, 1868, aged 39.
GATTIE, Actor of Frenchmen, died November 16, 1844, aged 78.
GAUGIRAN-NANTEUIL, M., oldest Dramatic Author in France, died Feb. —, 1870, aged 96.

GAY, John, Poet and Dramatist, died December 4, 1732, aged 44.
GENGE, George, Vocalist, died February 16, 1863, aged 42.
GIUBELEI, Signor, Singer, died at Naples, December 4, 1846, aged 44.
GIUGLINI, A., of Italian Opera, died October 12, 1865, aged 39.
GLOSSOP, Madame Feron, Vocalist, died May 7, 1853.
GLOVER, Mrs., famous Actress, died July 15, 1850, aged 68.
GLOVER, Charles W., Ballad Composer, died March 23, 1863.
GLOVER, Ferdinand, Baritone, died at Hull, April 22, 1859, aged 23.
GLOVER, Edmund, Manager of Glasgow Theatre, died October 23, 1860, aged 48.
GLOVER, Stephen, Musical Composer, died December 7, 1870, aged 58.
GOLDONI, Carlo, Italian Dramatist, died January 8, 1793, aged 86.
GOLDSMITH, Oliver, Poet, Dramatist, &c., died April 4, 1774, aged 46.
GOMERSAL, Edwd. Alexander, (the Napoleon of Astley's,) d. at Leeds, Oct. 19, 1862, ag. 74.
GORDON, Miss Harriette, Actress, died at New Zealand, April —, 1869.
GOULSTONE, James, killed in descending with balloon from Belle Vue Gds., June 2, 1852.
GOURLAY, Miss Helen Lawson (Miss Nelly Gordon), Actress, d. Feb. 20, 1872, aged 26.
GRAMMANI, W. H., Pantomimist, died January 8, 1855, aged 55.
GRAVES, Mr., Scenic Artist, died September 2, 1869.
GRAY, Thomas, famous Clown at Cov. Gar., d. January 28, 1768, aged upwards of 100.
GREEN, Thomas, Actor, died December 16, 1859, aged 73.
GREEN, Charles, Aëronaut, died March 26, 1870, aged 85.
GRIEVE, William, Scenic Artist, died November 11, 1844, aged 44.
GRIMALDI, Young Joe, died December 9, 1832, aged 30.
GRIMALDI, "Joe," Pantomimist, died May 31, 1837, aged 58.
GRISI, Madame Giulia, Vocalist, died November 25, 1869, aged 57.
GUERINT, Sebastian Francis, late Acting Manager at the Royalty, d. Mar. 9, 1870, ag. 79.
HAINES, J. T., Actor and Dramatist, died May 18, 1843, aged 45.
HALES, Robert, "Norfolk Giant," died at Yarmouth, Nov. 22, 1863, ag. 43. 7ft. 6in.
HALL, Henry, Comedian, died in America, July 18, 1858, aged 50.
HAMBLIN, T. S., American Manager, died January 9, 1853, aged 52.
HAMLET, T., Builder of Princess's Theatre, died February 21, 1853, aged 84.
HAMMOND, W. J., Actor and Manager, died August 23, 1848, aged 49.
HAMPTON, Mr., Aëronaut, died June 11, 1871, aged 72.
HANDEL, George Frederic, German Composer, died April 13, 1759, aged 74.
HARLEY, John Pritt, Comedian, died August 22, 1858, aged 72.
HARLOWE, Mrs., who appeared at Covt. Garden 1790, died January 1, 1852, aged 87.
HARRINGTON, Dowager Countess of, (Maria Foote,) died December 29, 1867, aged 69.
HARRIS, Augustus Glossop, Stage Manager of Covent Garden, d. April 19, 1873, ag. 47.
HARRISON, William, Tenor Singer, died November 9, 1868, aged 55.
HARRISON, J. N., first President of the Sacred Harmonic Society, d. Aug. 19, 1870, ag. 79.
HARROWAY, John, Composer and Musical Director, died January 25, 1857, aged 47.
HARTLAND, Frederick, Pantomimist, died August 17, 1852, aged 70.
HARVEY, J. B., Theatrical Manager, died September 7, 1862, aged 70.
HARVEY, William, Harlequin, died October 6, 1856, aged 43.
HAYDN, Franz Joseph, German Composer, died May 31, 1809, aged 77.
HENDERSON, John, Equestrian Director, died May 10, 1867, aged 45.
HENGLER, Edward Henry, Equestrian, died January 15, 1865, aged 45.
HERBERT, John, Comedian, died April 6, 1852, aged 38.
HICKS, Newton Tree, Actor, died February 21, 1873, aged 62.
HILL, G. H., ("Yankee Hill,") died at Saratoga, America, September 27, 1849, ag. 50.
HILL, Mrs. Ellen, Actress, died December 9, 1866, aged 63.
HILL, Thomas, Pantomimist, died May 26, 1851, aged 57.
HILL, Benson, Author and Actor, died September 17, 1845, aged 49.
HOARE, Prince, Dramatist, died at Brighton, December 22, 1834, aged 80.
HODSON, George A., Irish Comedian, died June 27, 1869, aged 47.
HOGARTH, George, Musical Critic and Author, died February 12, 1870, aged 86.
HOLCROFT, Thomas, Dramatist, died March 23, 1809, aged 64.
HONEY, Mrs., Actress, died April 2, 1843, aged 28.
HONNER, Robert, Actor and Manager, died December 31, 1852, aged 43.
HOOK, Theodore, Author and Dramatist, died August 24, 1842, aged 53.
HOOPER, Edward, Actor and Manager, died at Cambridge, January 27, 1865, aged 70.
HORNCASTLE, Henry, Vocalist and Actor, died May 6, 1869, aged 67.
HORN, Charles, Composer, died August 5, 1849, aged 63.
HOWELL, Matthew, Harlequin, died December 1, 1873, aged 76.

HUDSON, Thomas, Comic Song Writer and Singer, died June 26, 1844, aged 50.
HUDSPETH, John, Comedian, died October 2, 1866, aged 59.
HUGHES, Thomas, Comedian, died September 7, 1857, aged 49.
HUNT, Leigh, Poet and Essayist, died August 28, 1859, aged 75.
INCHBALD, Mrs. Elizabeth, Dramatist and Actress, died August 1, 1821, aged 68.
INCLEDON, Charles, famous Vocalist, died February 19, 1826, aged 69.
IRELAND, William Henry, of the Shakspeare Forgeries, died April 17, 1835.
IRVING, Joseph Henry, Comedian, died September 6, 1870, aged 31.
JACKMAN, W., Provincial Manager, died September 30, 1852, aged 70.
JACOBS, Mr., Wizard, died October 13, 1870, aged 57.
JAMES, Charles S., Scenic Artist, Prince of Wales Theatre, died March 23, 1868, aged 35.
JERROLD, Douglas, Dramatist, died June 8, 1857, aged 55.
JERWOOD, T. J., Hon. Solicitor to Dramatic College, died June 22, 1866.
JOEL, Herr Von, "German Sifleur," died July 22, 1865, aged 81.
JOHNSTONE, Jack, Irish Comedian, died August 27, 1828, aged 78.
JOLLY, John, Composer and Orchestral Conductor, died July 1, 1864, aged 74.
JONES, Mrs. Charles, clever Actress of Old Women, died February 28, 1866, aged 77.
JONES, Richard, Light Comedian, died August 29, 1851, aged 73.
JONES, Avonia, (Mrs. G. V. Brooke,) died October 4, 1867, aged 31.
JONES, John, Actor, (original Jemmy Green in Tom and Jerry,) died Nov. 1, 1861, ag. 65.
JONES, Miss Maria B. (Mrs. Francis Phillips), Actress, died February 11, 1873.
JONSON, Ben, Dramatist, died February 12, 1637, buried in Westminster Abbey.
JORDAN, George, Actor, died November 14, 1874, aged 43.
JULLIEN, Mons., Composer and Conductor, died insane at Paris, March 14, 1860.
KEAN, Edmund, died May 15, 1833, aged 46, buried at Richmond, Surrey.
KEAN, Charles John, F.S.A., F.R.G.S., Actor, died January 22, 1868, aged 57.
KEELEY, Robert, Actor, died February 3, 1869, aged 75.
KEMBLE, Harry, Actor, died June 22, 1836, aged 45.
KEMBLE, Mrs. Charles, Actress, died September 3, 1838, aged 65.
KEMBLE, Charles, Actor, died November 12, 1854, aged 79.
KEMBLE, John Philip, Tragedian, died February 26, 1823, aged 66.
KEMBLE, Roger, (father of the above,) died December 6, 1802, aged 81.
KING, Harry, Duologue Artist (son of T. C. King, the Actor), died May 17, 1870, ag. 19.
KINLOCH, John, Acting Manager, died December 21, 1873, aged 63.
KIRBY, Hudson, Tragedian, died March 8, 1848, aged 29.
KING, Thomas, Manager and Actor, (original Sir Peter Teazle,) died —, 1805, aged 74.
KNOWLES, James Sheridan, died at Torquay, November 30, 1862, aged 79.
KOENIG, Herr, celebrated Cornet Player, died at Paris, December 17, 1857.
LABLACHE, Signor, Vocalist, died at Naples, January 23, 1858, aged 64.
LACY, Mrs. Frances (*née* Miss Cooper), Actress, wife of T. H. Lacy, d. April 21, 1872, ag. 53.
LACY, Rophino, Musical Composer and Dramatist, died September 20, 1867, aged 70.
LACY, Thomas Hailes, Theatrical Bookseller, died August 1, 1873, aged 63.
LAFONT, Mons., French Comedian, died April 18, 1873, aged 77.
LAKE, J. W., Musical Critic, died August 4, 1854, aged 42.
LANZA, Signor Gesuldo, celebrated Professor of Music, died March 12, 1859, aged 80.
LAPORTE, M., Theatrical Manager, died at Paris, September 26, 1841, aged 58.
LATOUR, M., killed at Tottenham, in descending with parachute after a balloon ascent
LAURENT, Henry, Musician, d. March 20, 1861, ag. 26. [from Cremorne, June 27, 1854.
LAURENT, Charles Emile, Musician, died May [illegible], 1857.
LEACH, Harvey, (Hervio Nano,) the "Gnome [illegible]ly," died March 15, 1847.
LECLERCQ, Charles, Ballet Master, died December 28, 1861, aged 64.
LEE, Thomas, Irish Comedian, died August [illegible] 1856, aged 46.
LEE, Nathaniel, Dramatist, died December [illegible] 1692, aged 35.
LEE, Mrs. Alexander, (Mrs. Waylett,) died A[illegible] 26, 1851, aged 51.
LEE, Alexander, Composer, died October 8, 18[illegible].
LEE, Nelson Richard, Theatrical Manager, died January 2, 1872, aged 65.
LEFFLER, Adam, Vocalist, died March 26, 1857, aged 52.
LEMON, Mark, Dramatic Author, &c., died May 23, 1870, aged 60.
LEOTARD, Mons., Gymnast, died August —, 1870, aged 28. [1758, ag. 88.
LEVERIDGE, Richard, believed to be the Composer of the "Macbeth Music," d. March 14,
LEWIS, Mrs. G. (*née* Adelaide Downing), Actress, of the Britannia Theatre, d. Aug. 4, 1870.
LINDLEY, R., Violinist, died June 13, 1855, aged 83.
LINDON, Clarence, Actor and Manager, died January 15, 1862, aged 37.
LINLEY, George, Composer, died September 10, 1865.

LINWOOD, Miss, (Exhibition,) died March 2, 1845, aged 90.
LISTON, John, Comedian, died at Knightsbridge, March 22, 1846, aged 69.
LIVIUS, Charles Barham, Dramatist, died at Worthing, January 14, 1865, aged 80.
LODER, George, Musician, died July 15, 1868.
LODER, John, Violinist, died April 16, 1853, aged 41.
LOVE, William Edward, Polyphonist, died March 16, 1867, ag. 62.
LOVER, Samuel, Dramatic Author, Novelist, and Poet, died July 6, 1868, aged 70.
LYNCH, William, Pantaloon, died June 29, 1861, aged 78.
LYTTON, Lord Edward, Author and Dramatist, died January 18, 1873, aged 68.
MACARTHY, Huntley May, Provincial Manager, died April 9, 1866, aged 51.
M'COLLUM, Thomas, Circus Proprietor, died March 22, 1872, aged 44.
MACNAMARA, Mrs., Actress, died January 23, 1862, aged 84.
MACKAY, Charles, celebrated Scotch Actor, died November 2, 1857, aged 71.
MACKLIN, Charles, Comedian, died July 12, 1797, aged 107.
MACMILLAN, Duncan, Ventriloquist, died February 13, 1866, aged 49.
MACREADY, William Charles, Actor, died April 27, 1873, aged 80.
MADDOX, J. M., formerly Lessee of Princess's, died March 3, 1861, aged 72.
MAGINN, Dr. William, Dramatic Critic and Journalist, died August 19, 1842, aged 49.
MALIBRAN, Madame, died at Manchester, September 23, 1836, aged 28.
MALONE, Edmund, Shakesperian Commentator, died May 25, 1812, aged 71.
MANDERS, Thomas, Comedian, died October 28, 1859, aged 62.
MANLEY, Alfred, Equestrian, died April 1, 1869.
MARBLE, Dan, "Yankee" Comedian, died at Louisville, Kentucky, May 13, 1849, ag. 42.
MARS, Madlle., French Actress, died March 20, 1847, aged 68.
MARSHALL, Joseph, Ballet Master, died November 30, 1873.
MARSTON, Miss Beatrice, (Trissy,) Actress, Princess's Theatre, died Nov. 4, 1868, aged 17.
MASSINGER, Philip, Dramatist, died 1640, aged 56.
MATHEWS, Charles, the elder, died June 28, 1835, aged 60.
MATTHEWS, Frank, Comedian, died July 24, 1871, aged 64.
MATTHEWS, Mrs. Frank, Actress, died August 27, 1873, aged 66.
MATURIN, Rev. Charles, Author of the Play of "Bertram," died October 30, 1824.
MAYHEW, Horace, Author, &c., died April 30, 1872, aged 53.
MAYNARD, George, Actor, died December 14, 1851, aged 40.
MAYWOOD, Robert Campbell, Scotch Actor, died at Troy, New York, Dec. 1, 1856, aged 70.
MEADOWS, Drinkwater, Actor, died June 12, 1869, aged 74.
MEADOWS, James, Scenic Artist, died May 3, 1863, aged 64.
MELLON, Alfred, Composer and Musical Conductor, died March 27, 1867, aged 46.
MENDELSSOHN, Bartholdy Felix, German Composer, died November, 1847, aged 38.
MENKIN, Miss Ada Isaacs, well-known Actress of Mazeppa, died August 10, 1868, ag. 29.
MEYERBEER, Giacomo, Composer, died at Paris, May 1, 1864, aged 70.
M'IAN, R., Artist and Actor, died December 13, 1856, aged 51.
MILLER, David Prince, Showman, died May 24, 1873, aged 65.
MILLER, "Joe," Actor and Reputed Wit, died 1738, aged 54.
MITCHELL, J., Comedian and Manager, died in America, May 17, 1856, aged 57.
MOLIQUE, Herr Bernhardt, Violinist, died May 11, 1869, aged 75.
MONCRIEFF, W. T., Dramatist, died in the Charter-house, December 8, 1857, aged 63.
MONTEZ, Lola, died at New York, January 17, 1861, aged 38.
MONTGOMERY, Charles, Clown, died January 9, 1866, aged 56.
MONTGOMERY, Walter, Actor, died September 1, 1871, aged 44.
MOODY, John, Comic Vocalist, died November 7, 1852, aged 38.
MOORE, Miss Nelly, Actress, died January 22, 1869, aged 24.
MORI, celebrated Violinist, died June 14, 1839, aged 50.
MORRIS, David E., Proprietor of Haymarket, died February 18, 1842, aged 72.
MORTON, Mrs. F. (Mrs. R. Honnor), Actress, died January 4, 1870, aged 61.
MOUNTFORT, William, Actor, (killed by Lord Mohun,) December, 10, 1691, aged 33.
MOUNTAIN, Mrs., Vocalist, died July 3, 1841, aged 70.
MOZART, John C. W., German Composer, died December 5, 1792, aged 55.
MUNDEN, Joseph, Comedian, died February 6, 1832, aged 74.
MUNYARD, James, Adelphi Comedian, died July 14, 1850, aged 35.
MURPHY, Arthur, Dramatist, died at Knightsbridge, June 19, 1805, aged 75.
MURRAY, William, Edinburgh Manager, died May 6, 1852, aged 62.
MURRAY, Henry Leigh, Actor, died January 17, 1870, aged 49.
MUSSET, Alfred de, French Dramatist, died May 12, 1857, aged 45.
NANTON, Lewis, Dramatist and Actor, died April 2, 1871, aged 31.

NATHAN, Baron, Master of Ceremonies, died December 6, 1856, aged 63.
NELSON, Sidney, Musical Composer, died April 7, 1862, aged 62.
NELSON, Arthur, Clown, died July 28, 1860, aged 49.
NICHOLSON, Renton, self-styled "The Baron," died May 18, 1861, aged 52.
NIGHTINGALE, W. H., clever Imitator, died October 23, 1841.
NIMMO, Andrew, Theatrical and Musical Agent, died June 23, 1872, aged 54.
NISBETT, Mrs., (Lady Boothby,) died January 16, 1858, aged 46.
NORMAN, R., celebrated Pantaloon, died September 16, 1858, aged 70.
NORTON, Bruce, Actor, died November 26, 1861, aged 43.
OGDEN, J. H., Irish Vocalist, died at Philadelphia, August 10, 1864, aged 36.
O'HARA, Kane, Author of "Midas," died November 8, 1782.
O'KEEFE, John, Dramatist, died February 10, 1833, aged 86.
OLDFIELD, Anne, celebrated Comic Actress, d. Oct. 25, 1730, ag. 47, bur. in West. Abbey.
O'NEIL, William, Irish Comedian and Vocalist, died August 5, 1868, aged 34.
O'NEILL, J. R., (Hugo Vamp,) Author, died June 12, 1860, aged 37.
OSBALDISTON, David Webster, Actor and Manager, died December 28, 1850, aged 57.
OTWAY, Thomas, Dramatist, died 1685, aged 34.
OXBERRY, W. H., Comedian, died February 29, 1852, aged 44.
OXBERRY, William, Actor, died June 9, 1824, aged 40.
PAGANINI, Nicolo, Violinist, died at Nice, May 29, 1840, aged 50.
PALMER, John, died while playing the Stranger, August 2, 1798, aged 56.
PARRY, John, senr., Composer, died April 8, 1851, aged 76.
PARRY, Tom, Actor and Dramatist, died December 5, 1862, aged 56.
PARSLOE, Charles Thomas, Pantomimist, died in New York, Sept. 22, 1870, aged 66.
PARSLOE, Edmond John, Pantomimist, died in New York, March 8, 1832, aged 31.
PARSLOE, James, 25 years Covent Garden Prompter, died August 5, 1847, aged 48.
PASTA, Madame, Italian Vocalist, died April 1, 1865, aged 68.
PATTI, M. Salvatore, Tenor Singer, father of Adelina and Carlotta Patti, died Aug. 21, 1869.
PAULO, Signor, Clown, died July 27, 1835, aged 48.
PAYNE, Howard, Dramatist, died at Tunis, April 11, 1852, aged 59.
PEAKE, R. B., Dramatist, died October 24, 1847.
PEARSON, Alfred, Comedian, died December 29, 1868, aged 34.
PENSON, George, Actor and Vocalist, drowned in Dublin Bay, March 17, 1833.
PHELPS, Edmund, Actor, son of Samuel Phelps, Tragedian, died April 2, 1870, aged 32.
PHILLIPS, Philip, Scenic Artist, died May 28, 1864, aged 62.
PHILLIPS, William Lovell, Composer, died March 18, 1860, aged 43.
PHILLIPS, T., Musical Lecturer, died October 26, 1841, aged 67.
PIERCE, E. H., Comic Vocalist, (Christy Minstrels,) died June 4, 1859, aged 32.
PITT, Charles, Tragedian and Manager, died February 21, 1866, aged 47.
PITT, Dibdin, Veteran Actor and Author, died at Hoxton, February 26, 1855.
PITT, Charles, Actor, late of the Exeter and Weymouth Theatres, died January 15, 1871.
PITT, Thomas Henry, Scenic Artist, died August 18, 1873, aged 70.
PLACIDE, Henry, American Actor, died January 23, 1870, aged 70.
PONIATOWSKI, Prince, Musical Composer, died July 3, 1873, aged 56.
POOLE, John, Dramatist (Author of "Paul Pry," &c.), died February 5, 1872, aged 87.
POPE, Alexander, Comedian, died March 12, 1835, aged 73.
POVEY, John, Actor and Theatrical Agent, died May 2, 1867, aged 68.
POWELL, Old, Actor, of Drury Lane, died in Canada, May 13, 1836, aged 82.
POWER, Tyrone, lost in the President on his return from America, about March 13, 1841.
POWRIE, Thomas, Actor, died August 26, 1868, aged 44.
PRATTEN, R. Sidney, Flute Player, died February 10, 1868.
PRICE, John Edward, Theatrical Manager, died October 12, 1863, aged 45.
PRICE, Stephen, American Manager, died January 19, 1840.
PRITCHARD, John, Tragedian, died December 24, 1868.
PRITCHARD, John Langford, Actor and Manager, died August 5, 1850, aged 60.
PURCELL, Henry, Composer, died November 21, 1695, aged 37.
PYNE, J., Vocalist, died September 23, 1857.
QUICK, John, George III.'s favourite Comedian, died April 4, 1831, aged 84.
QUIN, James, Comedian, died May 14, 1766, aged 72.
RACHEL, Madame, Tragic Actress, died January 3, 1858, aged 38.
RAMO SAMEE, Indian Juggler, died July 24, 1849.
RAYMOND, Richard Malone, died January 13, 1862, aged 62.
RAYNER, Benjamin Lionel, Actor, died September 24, 1855, aged 69.
RAYNHAM, Miss, Actress, died August 23, 1871, aged 27.

REACH, Angus B., Author and Dramatist, died November 25, 1856, aged 35.
REDE, Leman, Author and Dramatist, died April 3, 1847, aged 45.
REES, David, Comedian, died at Dublin, December 5, 1843.
REEVE, William, Composer, died August 14, 1811, aged 32.
REEVE, John, Comedian, died January 24, 1838, aged 39.
REINHARDT, Miss Lizzie, Actress at the Theatre Royal, Sheffield, d. Feb. 9, 1872, aged 34.
REYNOLDS, Frederick, Dramatist, died April 17, 1841, aged 77.
RHODES, John, Proprietor of the "Coal Hole," died August 1, 1850.
RICE, J. R., (the original "Jim Crow,") died in New York, Sept. 18, 1860, aged 52.
RICHARDSON, John, Proprietor of Richardson's Show, died October 14, 1836, aged 76.
RICHARDSON, Joseph, eminent Flautist, died March 22, 1862.
RIGNOLD, Henry Hugo, Actor, died September 17, 1873, aged 62.
ROBERTS, David, Scenic Artist, died November 25, 1864, aged 68.
ROBERTSON, Mrs. T., Provincial Actress, died December 19, 1855, aged 87.
ROBERTSON, Thomas William, Dramatic Author, died February 3, 1871, aged 42.
ROBERTSON, Edward Shafto, Actor, died September 1, 1871, aged 27.
ROBINSON, George, Old Vauxhall Vocalist, died December 18, 1857, aged 57.
ROBSON, William, "the Old Playgoer," died November 29, 1863, aged 78.
ROBSON, Frederick, Comedian, died August 12, 1864, aged 43.
RODWELL, G. H., Author and Composer, died January 22, 1852, aged 50.
ROGERS, James, Comedian, died April 15, 1863, aged 42.
ROOKE, W., Composer, died October 20, 1847, aged 55.
ROSSINI, Signor Gioacchino Antonio, celebrated Composer, died Nov. 13, 1868, aged 76.
ROUSE, Thomas, of the Royal Grecian, died at Boulogne, September 26, 1852, aged 68.
ROWE, Nicholas, Poet and Dramatist, died December 6, 1718, aged 45.
ROXBY, Samuel, Actor and Manager, died at Scarborough, July 3, 1863, aged 58.
ROXBY, Robert, Actor and Stage Manager, died July 26, 1866.
RUBINI, Signor, Italian Vocalist, died at Romano, March 2, 1854, aged 61.
RUSSELL, James, ("Jerry Sneak,") died at Gravesend, February 25, 1845, aged 79.
RYAN, Desmond, Musical Critic, died December 7, 1868, aged 54.
RYAN, "Jack," well-known Prompter and Lessee, died October 16, 1850, aged 53.
RYAN, Richard Nesbitt, Actor and Manager, died at Sheffield, August 26, 1865, aged 46.
RYDER, T., Actor, died December 31, 1872, aged 61.
RYLEY, Author of "The Itinerant," died at Parkgate, Cheshire, Sept. 11, 1837, aged 82.
SADLER, James, killed by falling from his balloon, September 29, 1824.
SAKER, Richard Henry, Actor at the Theatre Royal, Edinburgh, died Ap. 26, 1870, ag. 28.
SAMS, William Raymond, Theatrical Librarian, died August 31, 1872, aged 52.
SANDERS, John, of Adelphi Theatre, Actor, died December 9, 1865, aged 66.
SAPIO, Antonio, Vocalist, died November 27, 1851, aged 59.
SAQUI, Madame, famous Tight-rope Performer, died January 5, 1866, aged 80.
SAVILLE, J. F., Manager and Dramatist, died November 1, 1853, aged 70.
SAVILLE, Edmund Faucit, Actor, died November 20, 1857, aged 46.
SCOTT, Sam, American Diver, hung himself on Waterloo-bridge, Jan. 11, 1841, ag. 27.
SCRIBE, Eugene, French Dramatist, died February 20, 1861, aged 68.
SCHILLER, Johann Friedrich, German Dramatist, died May 9, 1805, aged 46.
SEARLE, William, Comedian, died May 14, 1864, aged 49.
SEGUIN, Edward, Vocalist, died December 12, 1852, aged 43.
SELBY, Charles, Author and Comedian, died March 21, 1863, aged 62.
SELBY, Mrs. Charles, Actress, died February 8, 1873, aged 76.
SHAKSPEARE, William, died April 23, 1616, aged 52.
SHALDERS, Charles William, Scenic Artist and Actor, died November 5, 1862, aged 43.
SHALDERS, William, Theatrical Manager, died August 15, 1872, aged 72.
SHARP, J. W., Comic Singer, died at Dover, January 10, 1856, aged 38.
SHEPHERD, Mrs., (formerly Mrs. Pope,) Actress, died June 23, 1862, aged 65.
SHERIDAN, Richard Brinsley, Dramatist and Manager, died July 7, 1816, aged 64.
SHIEL, Richard Lalor, Author of "Evadne," died at Florence, May 25, 1851, aged 59.
SIDDONS, Mrs., Tragic Actress, died June 9, 1831, aged 76.
SIDNEY, Miss Minnie (Mrs. Milano), Actress, died February 9, 1873.
SILVAIN, M., Opera Dancer, died at Paris, April 11, 1856, aged 50.
SIMPSON, C. H., (M.C. of Vauxhall,) died December 25, 1835, aged 66.
SIMPSON, Thomas Bartlett, Proprietor of Cremorne Gardens, d. June 22, 1872, aged 66.
SIMS, William, Theatrical Agent, died February 9, 1841, aged 53.
SINCLAIR, John, Vocalist, died September 22, 1857, aged 72.
SLOAN, John Thomas, Comedian, died at Liverpool, May 20, 1861, aged 49.

SLOMAN, Charles, the English Improvvisatore, died July 22, 1870, aged 62.
SLOMAN, Henry, Comedian, died August 11, 1873, aged 80.
SLOMAN, Henry, Machinist at Covent Garden, died December 9, 1869, aged 72.
SLOMAN, Mrs. John, Tragic Actress of Cov. Garden, d. at Charleston, Feb. 8, 1858, ag. 59.
SMART, Sir George, Musical Conductor, died February 23, 1867, aged 90.
SMITH, Albert, "Entertainer" and Dramatist, died May 23, 1860, aged 44.
SMITH, Mrs. Mary Lucy, widow of Albert Smith, died March 19, 1870, aged 39.
SMITH, O., (Richard John,) died February 1, 1855, aged 68.
SMITH, W. C., Acting Manager, died March —, 1870.
SMITH, William, Comedian, Surrey Theatre, died May 16, 1847, aged 49.
SMITH, Stephen, Actor, formerly of Adelphi and Surrey Theatres, d. July 10, 1871, ag. 69.
SOANE, George, Dramatist, died July 13, 1860, aged 69.
SONTAG, Madame, died of cholera in Mexico, June 18, 1854, aged 50.
SPARKES, Mrs., famous Actress of Old Women, died February 3, 1837, aged 83.
SPORLE, Nathan James, Composer, died August 15, 1853, aged 42.
SPRING, Samuel, Drury Lane Box Book-keeper, died July 7, 1839, aged 62.
ST. ALBANS, Duchess of, (Miss Mellon,) died August 6, 1837, aged 62.
STANFIELD, Clarkson, Scenic Artist, died May 18, 1867, aged 73.
STANSBURY, George, Composer, died July 30, 1846, aged 50.
STARMER, Richard, Actor, died April 13, 1870, aged 85.
STAUDIGL, Herr, Bass Singer, died at Vienna, March 21, 1861, aged 48.
STEVENS, George Alexander, the first "Entertainer," died October 10, 1784, aged 49.
STICKNEY, Benjamin, Equestrian, died at Kensington, February 24, 1860, aged 40.
STILT, Charles, Pantomimist, died May 5, 1851, aged 30.
STODARE, Colonel, Illusionist, died October 21, 1866, aged 35.
STONE, Phil, famous old Drury "Property Man," died September 20, 1863, aged 65.
STONETTE, Tom, Pantomimist, died February 10, 1873.
STORACE, Madame, Vocalist, died August 25, 1827, aged 60.
STRAUSS, Herr Joseph, Musical Composer, died July 22, 1870, aged 42.
STRICKLAND, Robert, Comedian, died May 19, 1845, aged 47.
SUETT, "Dicky," Comedian, died July 7, 1805, aged 50.
SUGG, Lee, the once celebrated Ventriloquist, died at Southampton, Oct. 5, 1831, ag. 85.
SWIFT, Mr., Tenor Singer, died July 10, 1869.
SYDNEY, Harry, Comic Vocalist, died July 16, 1870, aged 45.
TALBOT, John, Eccentric Irish Manager, died May 2, 1831.
TALBOT, Miss, Actress, died July 7, 1865, aged 39.
TALFOURD, Francis, Dramatist, died March 9, 1862, aged 35.
TALFOURD, Sir Thomas Noon, Judge, Dramatist, died March 13, 1854, aged 59.
TALMA, François J., French Actor, died October 19, 1826, aged 63.
TANNER, George, Pantaloon, died February 8, 1870.
TAYLEURE, John, Comedian, died March 28, 1861, aged 79.
TAYLOR, Charles, Vocalist, died September 29, 1847, aged 66.
TERNAN, Thomas Luke, Actor and Author, died October 17, 1846, aged 47.
TERNAN, Mrs. Frances Eleanour (*née* Miss Jarman), Actress, aged 71, October 30, 1873.
TERRY, Daniel, Actor and Dramatist, died June 24, 1829, aged 40.
THOMSON, Lysander, Comedian, died at New York, July 19, 1854, aged 37.
THOMPSON, Harry, Comedian, died Feb. 3, 1873, aged 44.
THORNE, Richard, Actor, died October 22, 1873, aged 34.
TIECK, Ludwig, Shakspearian Commentator, died at Berlin, April 28, 1853, aged 80.
TILBURY, Harries, Comedian, died January 30, 1864, aged 58.
TOBIN, John, Dramatist, died December 7, 1804, aged 34.
TOMLINS, Frederick Guest, Dramatic Critic and Journalist, died Sep. 21, 1867, ag. 63.
TOWNSEND, Thompson, Dramatic Author, died May —, 1870, aged 64.
TULLY, James H., Musical Director, T. R. Drury Lane, died Jan. 28, 1868, aged 53.
TUNSTALL, Miss, Ballad Vocalist, died March 20, 1846, aged 50.
TUSSAUD, Francis, of Madame Tussaud's Waxwork Exhibition, died Aug. 31, 1873, aged 73.
TUSSAUD, Madame, Wax-work Exhibitor, died April 15, 1850, aged 90.
TYLER, William, of Surrey Zoological Gardens, died October 1, 1864, aged 65.
TURPIN, George, Box Book-keeper at the Haymarket Theatre, d. July 10, 1872, aged 60.
VALE, Samuel, Comedian, died March 24, 1848, aged 51.
VANDENHOFF, John, Tragedian, died October 4, 1861, aged 71.
VANDENHOFF, Miss, Actress, died July 26, 1860, aged 42.
VANDENHOFF, Mrs. H., Actress, died March 27, 1870.
VERNER, Charles, Actor, died October 11, 1869, aged 39.

VESTRIS, Madame, Actress and Manageress, died August 8, 1856, aged 59.
VILLIERS, James, Actor, many years at Sadler's Wells, died May 31, 1863, aged 76.
VINCENT, Miss, Actress, died November 10, 1856, aged 42.
VINCENT, W., Pantomimist, died January 30, 1869, aged 28.
VINING, James, father of George Vining, the actor, died June 27, 1870, aged 74.
VINING, William, Actor, died November 18, 1861, aged 78.
VINING, Frederick, Actor, died June 2, 1871, aged 81.
VOLTAIRE, François M. Arouet de, Dramatist and Author, died May 30, 1778, aged 84.
VOULLAIRE, Andrew Leonard, (known as A. V. Campbell,) Actor, died July 2, 1870, aged 80.
WADE, John Augustine, Author and Composer, died July 25, 1845.
WALKER, Tom, the original "Macheath," died November 14, 1744, aged 46.
WALLACE, Alfred E., Comedian, died October 30, 1866, aged 33.
WALLACE, Vincent, Composer, died October 12, 1865, aged 51.
WALLACK, Henry John, American Actor, died August 30, 1870, aged 78.
WALLACK, Mrs., (Mother of Henry and James,) died March 6, 1850, aged 90.
WALLACK, James, Actor and Manager, died in New York, December 25, 1864, aged 73.
WARDE, James Prescott, Tragedian, died July 11, 1840, aged 50.
WARDE, William, Comic Vocalist, died November 21, 1859, aged 48.
WARDELL, Robert, Lessee of Vauxhall, died December 29, 1865, aged 57.
WARNER, Mrs., Tragic Actress, died September 24, 1854, aged 50.
WEBB, Henry Berry, Comedian, died January 15, 1867, aged 52.
WEBER, Carl Maria Von, German Composer, died June 5, 1826, aged 40.
WEBSTER, Clara, fatally burnt on Drury Lane Stage during Ballet, December 14, 1844.
WEEKES, Comedian, died at Perth, November 23, 1838.
WEISS, Willoughby Hunter, Vocalist, died October 24, 1867, aged 47.
WESTON, Mrs., (Mrs. Edmund Falconer,) Actress, died June 3, 1864.
WEWITZER, Ralph, Comedian, died August 27, 1825.
WHITEHEAD, Charles, Author and Dramatist, died in Australia, July 5, 1862, aged 57.
WIDDICOMBE, R. H., 34 years at Astley's, died November 5, 1854, aged 67.
WIDDICOMBE, Henry, Comedian, died April 6, 1868, aged 55.
WIELAND, George, Pantomimist, died November 4, 1847, aged 37.
WIELAND, W. H., Negro Vocalist, died September 7, 1866, aged 35.
WILD, George, Comedian and Manager, died March 29, 1856, aged 51.
WILDE, W. J., Treasurer of Haymarket Theatre, died July 2, 1868, aged 45.
WILKINSON, Tate, the "Wandering Patentee," died November 16, 1803.
WILKS, Thomas Egerton, Dramatist, died September 18, 1854, aged 42.
WILLIAMS, P., Actor and Stage Manager, died February 14, 1873.
WILLIAMS, W. H., Vocalist and Comedian, died October 29, 1846, aged 54.
WILSON, John, Scottish Vocalist, died at Quebec, July 10, 1849, aged 49.
WILSON, "Old," Actor, died at Brierly Hill, Worcestershire, April 27, 1853, aged 102.
WILTON, John Hall, Theatrical Agent, died at Sydney, N.S.W., Dec. 19, 1862, aged 50.
WILTON, Robert Pleydell, Provincial Actor, died November 26, 1873, aged 75.
WINSTON, James, Manager of the "Garrick Club," died July 9, 1843, aged 64.
WOFFINGTON, Margaret, Actress, died March 31, 1760, aged 42.
WOMBWELL, Jeremiah, died in his Caravan, November 17, 1850, aged 70.
WOOD, Mrs., (formerly Mary Ann Paton,) Vocalist, died July 20, 1864, aged 62.
WOOLER, John Pratt, Dramatic Author, died September 18, 1868, aged 44.
WRENCH, Benjamin, Comedian, died November 24, 1843, aged 67.
WRIGHT, Edward, (Adelphi,) Actor, died at Boulogne, December 21, 1859, aged 46.
YARNOLD, Edwin, Actor, died December 29, 1848.
YATES, Frederick, Actor and Manager, died June 21, 1842, aged 47.
YATES, Mrs., of Adelphi Theatre, Actress, died September 5, 1860, aged 61.
YOUNG, Charles, Tragedian, died June 29, 1856, aged 79.
YOUNGE, F., Actor, and Manager of the London Comedy Company, d. Dec. 6, 1870, ag. 45.
YOUNGE, Richard, Actor at Drury Lane Theatre, died November 17, 1846, aged 55.

SALARIES OF AMATEURS.—Roqueplan was the first manager in Paris who filled up his company with young lady novices, who were no actresses, and who usually were glad to pay out of their own pockets for the privilege of appearing on the stage. One of these amateurs once declared to a friend that she was about to leave the Variétés because Roqueplan had risen all the actresses' salaries. Upon being remonstrated with and told that she ought to be delighted at such a measure, "You don't understand," replied the indignant *carte-de-visite* actress, "I used to give Roqueplan sixty francs a month, and now he wants a hundred!"

THE ITALIAN OPERA SEASON OF 1874.

THE Opera Manager has not an easy task before him in England, where there is no paternal Government to add a few thousands per annum to the receipts from the public, as is done upon the Continent. In London, the Lessee of an Opera House can no more induce a Chancellor of the Exchequer to make him an advance out of the public purse, because of the fascinating influences of music, than certain Managers could latterly persuade the playgoing public to help them because of the merits of the Parisian drama. A London Opera House must stand or fall upon its own merits, and, therefore, the Manager must be courageous and enterprising—a man of capital, and a man of judgment and taste. Everybody will admit, we think, that Mr. Gye's past campaign at the Italian Opera, Covent-garden, is conclusive as to that gentleman's qualifications. We can fancy the perplexity of the managerial mind at the beginning of the season. He has two classes to please—those who are ever craving for novelty, and those who require everything to be done as well as possible. The latter party would rather hear one good old opera of world-wide fame, time after time, with a first-class tenor, a brilliant soprano, a good contralto, a mellow, well-trained basso, with a full chorus and a careful orchestra, than half a score of the wishy-washy productions of modern Italy, or a dozen of the vague, unmeaning, but ponderous, compositions of "Young Germany." Who can blame them, when it is remembered that the young Italian composers hash up operas on the same principle that the restaurant manager concocts his soup! There is a flavour of Rossini, a hint from Verdi, whole passages from Donizetti, and perhaps, to help the composer's scanty ideas, some street melody of Naples or Rome is lugged in, and with the addition of a waltz rondo for the principal soprano, there is a "new Italian opera," and we read of twenty recalls for the heroine, and ten for the composer, &c. Then, where do we find the modern German opera that a London or Parisian audience will tolerate? But the manager needs something for his prospectus. He cannot tell his patrons, "who have heard everything," that the familiar works will be presented and sustained by the best *artistes* he can command for love or money, or both. Who ever heard of an opera programme that did not with a flourish of trumpets proclaim the "coming man" of the musical world, whose work when produced rarely outlived the single night set apart for his advent? But the novelty-mongers are a large, generally a wealthy, seldom a wise, class. They must be conciliated. The Manager, laughing in his sleeve, tosses them a bon-bon, and they are contented. But let us look at the actual work accomplished at Covent-garden. Not as in the old days were the operatic proceedings of 1874. Five times a week we have had operas, and let those who understand the labour and skill required to put a single opera upon the stage contemplate the task to represent several grand works with the utmost completeness in a single week. Think what the principals have to commit to memory, and the hard work of the chorus. Indeed, the band and chorus at Covent-garden this year have done wonders considering the immense variety of the works produced. The Covent-garden season of 1874 commenced on the 31st of March and ended on the 18th of July, during which period there were one performance in March, eight representations in April, twenty-one in May, twenty-five in June, and sixteen in July—eighty-one nights in all, the Mozartian concert inclusive. Thirty-one works, by thirteen composers, were presented, namely :—

MEYERBEER.
Africaine.
Huguenots.
Dinorah.
Etoile du Nord.
Robert le Diable.

GOUNOD.
Faust.

GOMEZ.
Il Guarany.

VERDI.
Traviata.
Trovatore.
Il Ballo in Maschera.
Rigoletto.
Ernani.
Luisa Miller.

RICCI.
Crispino e la Comare.

MOZART.
Il Flauto Magico.
Don Giovanni.

DONIZETTI.
La Figlia.
Favorita.
Lucia.
Lucrezia.
Linda.

WEBER.
Der Freyschütz.

FLOTOW.
Marta.

BELLINI.
Puritani.
Sonnambula.
Norma.

THOMAS.
Hamlet.
Mignon.

AUBER.
Diamans de la Couronne.

ROSSINI.
William Tell.
Il Barbiere.

From Meyerbeer we have had five of his greatest works. From Gounod we have had the ever-welcome *Faust*, the only opera by the French composer. Of Auber's works we have had—unfortunately—but one, *The Crown Diamonds*. A single opera from the Brazilian composer Gomez, not without some spirit and power, was one of the novelties. A single opera of Flotow, the popular *Martha*, was heard. Two operas only of Rossini were produced. These were the *Barbiere* and *William Tell*, the latter being happily given several times, thanks to the enterprise of Mr. Gye in engaging a robust tenor capable of grappling

with the very exacting music of Arnoldo. We had two works of Ambroise Thomas, *Hamlet* and *Mignon*, the latter unquestionably his best, although, strange to say, *Hamlet* "even with a drinking song" increases in popularity, and there are found plenty of amateurs who can tolerate "To be, or not to be," as a vocal scena instead of the wonderful soliloquy of the original. Five operas of Donizetti were produced, and, say what we may of the weakness of Donizetti, his operas have by no means lost their charm. But one opera of Weber was given, and it is hard to account for the coldness with which Weber has been received of late years when we remember the enthusiasm with which everything he wrote was greeted in the last generation. Somehow, even *Der Freischütz* did not attract much. One thing must be said, there was no Titiens at Covent-garden. Here is a hint for Mr. Mapleson, who might have done Weber's opera with credit to his establishment and with enjoyment for the public. Continuing our summary of Mr. Gye's efforts, we remark no less than six operas of Verdi, two of which may be set down as novelties, *Ernani* and *Luisa Miller*. Not that the latter would ever have been heard had it not afforded scope for the genius of Patti, for it is not a work of genius. Two operas of Mozart and three of Bellini (fine old crusted port and very light claret) are among the remaining works. In all there were thirty-one operas and eighty performances. The season commenced on the 31st of March and ended on the 18th of July. Looking at the past season from an artistic point of view we have not much to say as to novelties, for those which were produced were, candidly speaking, hardly worth the anxiety and trouble involved, but they served their purpose—to satisfy the curious. *Mignon* was really worth reviving, as it contains the best music Ambroise Thomas has written, and it also enabled Mdlle. Albani to display very remarkable skill as the heroine. *Luisa Miller* will be remembered owing to Patti. Ponchielli's opera *Promessi Sposi* was announced, and some regret was felt that this, the most promising of the later Italian works of the modern school, was not given. Glinka's opera *Life for the Czar* was also withheld, and Mozart's *Seraglio*. All three would have been welcomed. With regard to his *artistes* and to the brilliancy with which the various works have been placed on the stage we can most sincerely compliment the Lessee of Covent-garden. Foremost of his splendid *troupe* stands, of course, Adelina Patti, ranking higher than ever in public estimation, and earning her popularity by a most ardent devotion to art. It is worth while to remember that, although the operatic *prima donna* is usually charged with greater caprices than any other mortal, Madame Patti never once disappointed her admirers through a long and arduous season. When announced to sing she sang, apd *how* let delighted Opera-goers testify. Rapidly marching to the front rank we find Mdlle. Albani, who on many occasions this season astonished as well as delighted the audience at Covent-garden by her brilliant singing, the increased charm of her lovely voice, and the great advance she has made in her acting. The quality of her upper notes is not surpassed by any soprano of her time, and we shall not be surprised to find Mdlle. Albani rising higher and higher in popular estimation. Mdlle. Miramon is another welcome addition to the Covent-garden *troupe*. If only her acting rivalled her wonderful powers of execution she would occupy easily a very high position. As it is, her extreme facility and a certain sense of humour are of great use in light characters, and her Fille du Regiment we consider first-rate in its way. Mdlle. Heilbron only appeared twice, which was a pity, for she is a brilliant artist. Mdlle. Smeroschi shows improvement, and her voice is good. Madame Vilda, after four years' absence, came back and took her revenge for her comparative failure in *Norma* upon the occasion of her last visit by making Bellini's heroine this year a complete success. Mdlle. D'Angeri advances, and will, we think, continue to advance. Mdlle. Scalchi is an excellent contralto ; her voice is large and her method good. Two or three new singers require little notice, but one—an old favourite—Madame Sinico, must not be forgotten if only for her Mathilde in *William Tell*. We trust her marriage with Signor Campobello will increase her happiness in proportion to her desert. Madame Sinico has long been regarded with the most kindly feelings by the English public, who will join with us, we are sure, in our expressions of goodwill. The male artists of Mr. Gye's *troupe* are many of them splendid. Few tenors of modern days are so competent as Signor Nicolini ; and a new comer, Signor Marini, with a large voice and immense energy, promises to be a great acquisition. We are not sure whether Signor Marini will not be *the* tenor of our day. Another tenor, Signor Bolis, met with great favour. Sundry other tenors who will do good service in the second rank have appeared, and the mere names of Signori Graziani, Cotogni, Bagagiolo, Bettini, with M. Faure, M. Maurel, and others, will show how strong the Royal Italian Opera is in voices. The band is excellent, and the question of the policy of having two conductors is of little moment if the performances are satisfactory. The choruses have been well done, and for scenic effect, splendour of mounting, and brilliancy of costumes, Covent-garden is unsurpassed by any establishment in Europe.

The season at Her Majesty's Opera commenced on Tuesday, March 17th, and ended Monday, July 20th. Including the benefit night for Mr. Mapleson, the Director, there were seventy-four performances, during which nineteen operas, by eleven composers, were performed, namely :—

MOZART.
Nozze di Figaro.
Il Flauto Magico.
Don Giovanni.

MEYERBEER.
The Huguenots.

FLOTOW.
Marta

GOUNOD.
Faust.

ROSSINI.
Semiramide.
Il Barbiere.

BEETHOVEN.
Fidelio.

AUBER.
Catarina.

VERDI.
Trovatore.
Traviata.
Rigoletto.

DONIZETTI.
Favorita.
Lucia.
Lucrezia Borgia.

BELLINI.
Sonnambula.
Norma.

BALFE.
Il Talismano.

When we name the *Fidelio* of Beethoven, and the three great operas of Mozart, *Le Nozze*, *Don Giovanni*, and *Il Flauto Magico*, besides others of a high class, we indicate plainly that the Director of Her Majesty's Opera was not behindhand in gratifying the lover of classical operas, while the lighter works of Bellini, Donizetti, Flotow, &c., were given frequently to conciliate the admirers of catching melodies, no small contingent in the list of those who encourage the Opera at the present day. Two novelties were produced, Auber's *Crown Diamonds* and Balfe's *Talismano*. The former, besides its own merits, was welcome as introducing a soprano of remarkable merit, Mdlle. Singelli, a daughter, we believe, of the conductor of the Brussels Opera. This Belgian *artiste*, who, as a child, learned to play upon the violin with great facility, now makes her voice almost as fluent in florid passages as that instrument. Her success was most decided in both the *Crown Diamonds* and also in *Martha*. It is an ungrateful task to remind an operatic Lessee of the works he did *not* produce, and we are far more disposed to award the praise that is due for such a splendid performance of the work of an English composer as that of *Il Talismano*, which we fully noticed at the time, and which proved eminently successful, thanks in no slight degree to the great ability of Madame Christine Nilsson, who entered into the spirit of Balfe's music, and rendered it exquisitely. To record the events, and also the fact that it was produced in Italian without a sigh for our lost English opera, is more than the most ardent admirer of Italian operas would expect, when we remember that it was written with a view to the English stage and English singers, Mr. Sims Reeves being especially fitted in the tenor music. We should have been glad of Rossini's *Otello* at Her Majesty's Opera; but, although Madame Nilsson was an exquisite Desdemona, there was no tenor possessing the requisite physical power. The very best Otello of late years was Signor Tamberlik, who, like Nimrod, "is a mighty hunter," and varies the occupation of a "tender tenor" with an occasional lion-hunting expedition, when the Opera at Madrid is closed, during the changes occasioned by a new Ministry, or, perhaps, another Government altogether. Several new singers demand but a passing notice. Mdlle. Orelli needed but a single night to decide her merits. Madame Nilsson probably never delighted her admirers so much as during the present season, although she has been more ambitious than hitherto, and attempted the heroine of *Les Huguenots* and Leonora in *Trovatore*. Madame Nilsson could not, we believe, fail in anything, owing to her brilliant natural gifts, but it is only simple truth to state that she will not be so popular in these new assumptions as in some more familiar impersonations. Nor is it any detraction to say of a great *artiste* that she succeeds better in one line than another, since there were many characters which Grisi in her best days did not attempt because she knew the limits of her powers; while we remember vividly the disappointment caused by Jenny Lind's Norma. To have done as much as Madame Nilsson did under the circumstances was in itself a triumph, but we would rather see her in those parts where her beauty, grace, and her exquisite purity of tone produce their effect with less effort, for after all it is the apparent ease with which a great singer delivers difficult and exacting passages that constitutes one of the greatest charms in listening to operatic singing. In music requiring physical power, volume, and energy, it is only singers like Mdlle. Titiens who are quite satisfactory, and how admirably the latter great *artiste* sang all the season could not but be generally remarked. Mdlle. Titiens has, in fact, been in finer voice than for several previous seasons, and as a consequence her Leonora, her Semiramide, her Fidelio, and similar characters have been rendered in the grandest manner to the great delight of all lovers of genuine music nobly interpreted. Madame Trebelli-Bettini also has never done better service than this year. All her familiar parts were sustained as no other contralto living could sustain them, and her popularity is greater than ever. Even on the night when Madame Nilsson first appeared as Marguerite in *Faust* Madame Trebelli-Bettini was encored in both her airs. Mdlle. Alwina Valleria must work hard, and she will yet do much more than she has already accomplished. Mdlle. Marie Roze has advanced her position; and some of the male *artistes* recently

added to the company have great merit. Signor Perkins we always said would make his mark, but not until the last night of the season did he prove how excellent a singer and actor he is. Herr Behrens, the German basso, is a ponderous singer, yet he can be lively enough at times. Would that he more frequently displayed the vivacity shown in *Martha*. We thought he would have done more in the basso profundo parts, but the public do not care for merely a heavy low voice. They like to hear a good singer as well. Just now we have no basso profundo who, like Lablache or Staudigl, combine immense power, range, and volume with the utmost fluency and a grand dramatic style. Signor Foli is in many respects the finest basso of the day, and his disappearance from the *troupe* at Her Majesty's Opera was a subject for regret. Signor Galassi is a good baritone. The tenors, Signori Gillandi, Achard, and Ramini, who appeared for the first time, were all pleasing, but wanting in *physique*. The Polish baritone, De Reschi, has a lovely voice, and, being extremely young, he will, we think, prove of great value ultimately. His Valentine in *Faust* is the best thing he has done. Signor Campanini might be, and ought to be, one of the finest tenors of the day, if he would simply avoid forcing his voice and endeavour to get rid of a certain throaty method of producing it. Signor Fancelli and Signor Naudin, both with voices inferior to Campanini, really sing in better style. Signor Rota, the baritone, must be complimented upon his excellent Mephistopheles and other parts, which he filled with great credit to himself. Signor Agnesi needs no eulogy; he is always competent. And now let us, with the heartiest praise, draw attention to the very perfect *ensemble* always accomplished at Her Majesty's Opera, thanks to Sir Michael Costa. No matter what the opera was, whether the sublime strains of Beethoven or the sentimental echoes of Bellini, the same care was always bestowed. Both band and chorus were invariably efficient, and something more—frequently the choral effects were strikingly fine, while as regards the orchestra, although it was so powerful and brilliant, the singers never had cause to complain that the conductor studied his band to their disadvantage. Take, for instance, Auber's *Crown Diamonds*, when the sparkling and piquant accompaniments were played delightfully, and formed no inconsiderable item in the attractions of Auber's opera. The last night of the season—Mr. Mapleson's benefit—was most brilliant, and the success attending the revival of *Don Giovanni* will, we hope, be many times repeated during next season.

Musical Paris.

Poor France, so sorely tried, so utterly vanquished, enfeebled by loss of her bravest armies, her most prosperous provinces, has, as everyone knows, paid off her heavy debt of money to the Germans, who are excellent soldiers, and still better arithmeticians. We all know who suffers, who will always continue to the end of the chapter to support the after-penalties of a disastrous war, for the poor patriot who has risked his life time after time to protect his cherished tricolour from dishonour, when he returns to his desolate hearth, finds himself confronted by that dread spectre, "Taxation." The sweet-toothed Frenchman has to be careful how many cups of black coffee he drinks each day—sugar is dearer; he must affix a blue stamp on each receipt he signs; he must be reminded of the misfortunes which have overwhelmed his country every time he writes a letter—the postal duty has been raised; he cannot have a billiard-table in his house, nor keep a dog without going over his pocket; his wine, his food, his clothing, from his glossy hat down to his high-heeled boots, everything commands a higher price than ever in this lively land, while he himself is impoverished in pocket, and, very likely, broken in health through hardship in the field. *Le peuple chante, donc il payera*—the people sings, therefore they will pay,—the Parisians are always blithely carolling, and the piper always receives his due. The war began with the *Marseillaise*, the soldiers marched away roaring defiantly Alfred de Musset's poem, *Nous l'avons eu, votre Rhin Allemand*,—we have held it our own, your German Rhine,—and now hope springs afresh in their bosom, as they lift up their voices and shriek of *La Revanche!* The white-bloused workmen, as they bend over on their bench, join in the chorus of "The Alsatian Schoolmaster," which tells how a poor pedagogue refuses to teach his pupils the language of the conqueror, and is shot for his pains. The natty little *grisette*, with her white cap and coquettish dress, works her sewing-machine to the popular tune of "That is where they shot my mother!" a most horrible ballad, detailing how a brave son, returning from the battle-field, finds his home in ruins, and is led by his sister to the wall against which the barbarians, in spiked helmets, forced the poor widowed mother to stand, as they took away her life with a volley from their needle-guns. These are the ghastly stories which have lately formed the subjects of the popular

lays of Paris, although, thanks to the vogue of Madame Angot's wonderful daughter, these dismal effusions, striving to keep up a legacy of hate, seem to be dropping out of fashion, never, let us hope, to appear again. *Tout finit par des chansons* is another French maxim, which, if proverbs show anything, clearly proves that our Gallic neighbours support all kinds of miseries, humiliations, and hardships, provided their loquacious tongues are not bridled. The truth of this was amply exemplified last year, when a member of the National Assembly rose up from his seat to try and demonstrate that a duty on pianos was a needful, nay, urgent tax. Such an uproar as this rash and eccentric proposal created has never been heard before nor since, and that is saying a great deal, when we remember how Gambetta and the Imperialists howl, groan, and gnash their teeth at each other. One would have thought that the whole well-being of the nation was in peril, that the most cherished liberties and privileges of the people were being trodden under foot. The project was hastily abandoned, when it was seen how the Parisians opposed the Bill, and Erard and Pleyel breathed freely once more. Such an impost would have proved a fruitful source of revenue, as every house, from the richest to the poorest, boasts, at least, a piano for each family. Everybody drums on his cottage, or picks out tunes with one finger on his grand; *materfamilias* adores Chopin, bald-headed *paterfamilias* does not disdain, when the Bourse is shut, to try Offenbach's latest sprightly trifle, and the boys and girls are eternally rehearsing brilliant and easy pieces *à quatre mains*. The porter in his lodge boasts of an instrument upon which his daughter practises; for is it not a tradition that all the female choristers at the opera-bouffe theatres are daughters of the domineering *concièrge*, who grumbles when he admits you after midnight, but who still permits his Fifine or Liline to practise her scales till two o'clock in the morning? The merest schoolboy can, if invited out to a carpet-dance, sit down and play the "Conspirators' Polka," and at all the restaurants there are two or three private rooms which boast of pianos; indeed, it is said that at the famous Helder or Peters', one has only to lift up the lid which covers the keyboard, and the tunes from *Orphée aux Enfers* and *La Jolie Parfumeuse* roll out by themselves, so often has the ivory been hammered to produce those joyous melodies. Such is the rage for pianos, that many a household possesses a mechanical one, which plays when a handle is turned, like a street organ, and the notes of which move up and down by themselves, as if some invisible Liszt or ghostly Thalberg was seated before them. Thus we see that the Parisians have clearly musical minds, but still it must be confessed that they do not care very much for the classical style, and descriptions of a Handel Festival, or a "Monday Pop," only elicit a cynical shrug of the shoulders from an ordinary Gallic lover of sprightly melody. Of course the artistic city can boast of the greatest number of *dilettanti* in the world, yet on this side of the Channel we do not often meet with the poor but ardent student, who, after waiting for hours at the doors of the playhouse, can be seen sweltering in the five-shilling gallery, the score of the opera in hand, fearful lest a single note should escape his delighted ear. For those who disdain the Offenbachian school, and refuse to listen to the songs of the streets, there are numerous establishments in Paris where their classical cravings can be gratified. All the winter, from October till April, the magnificent winter circus is rented by Pasdeloup, whose incomparable orchestra can be heard on Sunday afternoons from two till five. This clever conductor is an ardent admirer of Wagner, and for the last five years has insisted upon playing selections from his works in spite of determined opposition, which even degenerated at one time into positive rioting between the admirers of the author of "Lohengrin" and his adversaries, the "anti-Wagnerians." The CHATELET Theatre has for the last two winters imitated Pasdeloup's enterprise, and with such success that when these lines are printed it will be devoted to French opera at cheap prices, while, strangely enough, the THEATRE LYRIQUE, which stands opposite, will be re-opened for drama of the old Adelphi kind. For those whose tastes lead them to prefer the old-fashioned *musique de chambre*, the interpretation of brilliant sonatas by old gentlemen in spectacles, and with very little hair on their heads, assisted by mild adolescents with curling and abundant locks, blowing tenderly into flutes and clarionets, there are two halls—the SALLE HERZ and the SALLE PLEYEL, both kept by piano manufacturers. Then there are various choral societies, and bands of *Orphéonistes*, with high-sounding names, such as "The Children of Apollo"; and the hunting-horn assemblies, frequented by coachmen and grooms, who aspire to shine in the chase and field, and who meet in the cellars of wineshops, the noisy *cor de chasse* being forbidden, by order of the police, to be blown in the public streets, except during Carnival time. But there is very little money for concerts, either public or private, while it is certain that if any musical teacher were to advertise entertainments in his drawing-room, as is the custom in London, he would be looked upon as a madman. There is one bright exception, however, in the person of Duprez, the great singer, who, retired from the stage, devotes himself to teaching, and has built an elegant little theatre at his house in the Rue Condorcet, where each week his pupils can be heard. Besides

have we not the CONSERVATOIRE—the Academy of Music, which, under Government control, is liberally patronized? Our musicians go growling to England, and are largely supported by the aristocracy, and they curse Offenbach, Lecocq, Hervé, and all others after their kind. There is no going against public taste—if the people swear by Judic, or go into ecstasies over Schneider, Beethoven must be put on the shelf for a while, till his time comes round again. Some few years ago opera bouffe was unknown, and comic opera by such men as Auber and Adolphe Adams was all the fashion. Young ladies sang ballads about swallows visiting prisoners in their cells, about lovers returning from distant climes, or going to far-off lands. All this was soon altered, however, thanks to the brilliant and prolific talent of the leader of the COMEDIE FRANÇAISE, the German with the Mephistophelian countenance, the composer who has supplied all the globe with "catching" airs for the last ten years—Offenbach—who is now taking more money at his theatre than ever was known in the theatrical annals of France. He has made a fortune for himself, and has showered gold upon the lucky individuals who have shares in the undertaking, and that by borrowing an idea from England and America, and giving musical *spectacles*. We had the drama of *Joan of Arc*, with Gounod's music, but nothing equalled the success of *Orphée aux Enfers*, revived with new music, three or four ballets, elaborate scenery, processions, and every possible costly adjunct. Perhaps the fact of there being no established Opera House in Paris at this moment has something to do with his enormous success, so that when the new building opens—if it ever does open at all—he will have to look to his laurels. Even then, it is a serious question whether we shall hear any good singers there; we cannot pay them the half of what they earn in England, Russia, or America, and that is why we never hear Patti, Nilsson, or Capoul. They begin their reputation in our city, but on the very first morning when they wake up to find themselves famous, a postman brings a letter from some watchful *impresario* or speculative Barnum, and away fly the song-birds from our shores to the lands where dollars and roubles are not grudged to reward artistic talent. But these petted *tenors* and adored *prime donne* are only to be heard by their patrician supporters, and by well-to-do people, who can afford the comparatively high prices which are demanded for seats. The dapper clerks of the brilliant drapers' shops, the curly-headed darlings, so obliging, so clever at showing off to the best advantage the sheen of the silks and the richness of the gaudy stuffs they handle so well, have their musical haunts. To these they congregate with their female friends—the dressmakers' assistants, the "pretty perfumeresses," of the gay city. Such humble folk as these, with a sprinkling of English and other tourists who do not understand enough French to go to the Theatre, a few white-cravated "swells," and some tradesmen and their families, make up the nightly public of the Parisian Alhambra, the FOLIES BERGERE. This establishment, built in a large yard at the back of an immense shop devoted to the sale of beds and bedding, was opened in 1869, and since then its vogue has gone on steadily increasing. It is situated in a populous quarter near the Boulevard Montmartre, and the raw flashing light of the jets of gas over its wide door is almost the only bright spot in a long narrow street, of which all the shops are shut at nightfall, excepting sinister little drinking dens and still more fearful-looking chemists' shops. Large English lithographs, in gaudy colours, are placarded along the passage, setting forth that there is a pantomimic ballet to be seen within, and the strange sight of the Tattooed Man, a poor wretch whose body has been literally covered with multi-coloured designs, when prisoner among the savage tribes of Chinese Tartary. Before we reach the body of the hall, there are several stalls, one where doubtful sweetmeats are sold, and on the left a stout florid lady with blue-black eyebrows and unnaturally red cheeks, in black dress, trimmed with jet, pesters each new-comer to try his luck at the wheel of fortune, "all prizes and no blanks—a halfpenny egg-cup or a gold watch!" A number of egg-cups are got rid of during the year, but the gold chronometer is still to be seen. Behind the large folding-doors which are opened after the modest sum of two francs has been paid to an antiquated lady, framed and glazed in a sentry box, is a vast semicircular space, filled with stalls and surrounded by a row of private boxes, behind which is the Promenade, always crammed with a noisy chattering crowd. Upstairs, a balcony with refreshment bars at the back. In this gallery sit the few people who really want to see what is going on on the stage; the smokers down below are the *habitués*, who have come to meet their friends, and who comfort themselves with the licence which is generally supposed to be only tolerated at a masked ball. This seething mass of humanity is enshrouded in clouds of tobacco smoke, and the atmosphere is laden with emanations from burning punch and frothing malt liquor, while above all predominates the smell of cheap perfumery. In the boxes, some extravagantly dressed ladies, an actor or actress whose business is over for the night; here and there a pressman, with an evening paper; in a corner two Germans from the Bourse, talking French to each other with a rich and oily Frankfort accent, as they

conclude a bargain. In the Promenade, noisy groups at little tables drinking champagne, and talking loudly; the universal cad is walking round and round—you may know him by his light grey coat, greasy, badly-tied, black cravat, and muddy boots. On the stage a little operetta is being performed, to the evident satisfaction of the occupants of the first three rows of stalls, for the voices of the players can reach no further. What causes most pleasure is the pantomimic ballet, introduced to Paris by the Hanlon troupe and afterwards attempted by the Lauri family. How the French public shriek as Paul Legrand "takes the slap," and how they roar at the shower of bricks and blows the merry tumblers interchange! The loud laugh bursts forth irresistibly, every head is stretched forward to see the mad wags rushing, running, dancing, and meeting each other with rude shocks, falling about like houses of cards—the crowd is amused. The curtain falls, a great rush is made to the door, where it takes one an hour to get the coat or umbrella deposited with the inevitable decayed old woman, who officiates as box-keeper. Walking down a little farther towards the Place de la Bastille we come to the Boulevard de Strasbourg, as they say in the guide-books, and there we find the best music-hall in France, the now well-known ELDORADO. Formerly a riding-school, it was opened on the 24th of December, 1858, and sixteen months afterwards its manager became a bankrupt. After being altered and turned into the veritable theatre it now is, with three spacious galleries and large stage, it was taken by a gentleman of the name of Bayard, who carried it on till 1861, when a M. Lorge became the proprietor. He was the first to abolish the "renewal of refreshments," a custom then existing, and which consisted in the waiters going round every hour or so, calling out in loud tones, "*Renouvelez! Renew! Renew!*" The plain meaning of which war-cry was that if the spectator did not choose to order and pay for another glass, he was forced to make his exit. Up to 1866, no music-hall singer was allowed to appear in anything but evening dress, but, thanks to M. Lorge, the censors gave way at last, and entire liberty was given to these establishments. M. Lorge made a fortune and retired, when he was succeeded by M. Renard, the actual lessee. Upon these boards Madame Judic first came out, and when she flitted away to the GAITE and BOUFFES theatres, Madame Theo took her place, but she was soon snapped up by Offenbach, who wrote for her "Love-Apple" and "The Pretty Perfumeress." The company is now as good as ever, indeed, it is wonderful where the manager finds the fresh talent he is always introducing to the public, who cram into his establishment in winter knowing, how they will be amused by the mimic and imitator, Alex. Guyon, formerly of the VARIETES, Perrin, a voluble patter-singer, and Fusier, a young man of twenty, who sings in good style and is a finished comedian into the bargain. There are two original operettas nightly, the ELDORADO being the Theatre of Paris which brings out the most new pieces during the year. Sometimes an old favourite is revived. Indeed, I shall never forget the performance of Judic, in the part of Nan, in the French original of *Good for Nothing*. The vogue of this wonderful establishment tempted some speculators, who, in the spring of the year, opened a music-hall right opposite, and christened it LA SCALA. It is a vast and handsome Theatre, and possesses a moveable ceiling, which is drawn aside when the weather is fine, and during the summer is advertised as the coolest place of amusement in Paris. I cannot say that I found the open roof a very great improvement, but it must be a good idea, if only considered as a means for carrying off the tobacco smoke. Then we have the ALCAZAR, where Theresa first came out, and which is not doing very well at present; and BA-TA-CLAN, a vast Chinese hall, with a clever director, who excels in discovering old farces, which he can play for nothing, and alters them to suit the taste of the day. Did not this wonderful man find out a few weeks since that there was an ancient *vaudeville* entitled *La Jolie Parfumeuse*, which had been produced some fifty years ago? Of course, out it immediately came at BA-TA-CLAN, much to the disgust of Offenbach, when the bills were stuck all over Paris. Then there is the CONCERT DU XIXE SIECLE, the CAFE DE L'HARMONIE, DE LA GAITE, DE LA PEPINIERE, and only the municipal authorities know how many more, for, hardly credible though it may seem, there are over *three hundred cafés-chantants* in the French capital. Only those I have mentioned can boast of properly fixed stage and good singers, the greater number being merely *cafés*, where two or three players troll out their ditties as they stand on a little platform, utterly undisturbed by the click of the billiard balls. These are the prototypes of the original and primitive Parisian music-halls, when a few tradesmen in their slippers would meet at a neighbouring *café*, night after night, to sing and hear each other sing by turns. All the songs of these establishments resemble each other strongly, and are all examined by the Censors, who are not very particular what they let pass as long as no political allusions are made. Some of them are exquisitely pretty and charmingly idyllic; others are simply idiotic, while all are nearly untranslateable. Here are the titles of a few: *Je vas l'dire a Maman* (I'll tell Mamma), *Les Hommes ça m'fait rire* (I laugh at the men), *C'es trop laid* (You're too ugly), *Pourvu que mes cheveux frisent* (If my hair would only curl). The

greatest successes of the last two years have been *Josephine*—a young lady who is so dashing that her ardent swain likens her to an express train, and, in the chorus, cries out,

"Oh, my Josephine,
Do stop the machine!"—

and a silly effusion about "wishing to be a swallow." Then we have the patriotic style already alluded to, and the prettily little poems which now form the so-called Judic *repertoire*. Madame Chaumont rendered these popular songs more popular still, and every one must remember the vogue of "The First Leaf." The most favourite characters assumed by the singers are those of the young man of fashion, generally a comic tenor, with extravagant modern clothes and a green veil round his hat; the stupid peasant, with white beaver hat and high shirt collar; the drunken man of the people, with red nose and neglected dress. But the comic soldier has been forbidden ever since the war, and now no uniforms are to be seen on the music-hall stage. The ladies seldom change their dress, and when they do it is simply to put on picturesque peasantess costumes. The system of "turns" is unknown, each concert having its own company, and the highest salary earned by any of these performers is about £10 per week. In the summer, the musical centre of Paris is the Champs Elysées, where in the open air, under the leafy shade of the chesnut-trees, three *cafés-concerts*, dazzlingly lit up with innumerable gas-jets—the AMBASSADEURS, ALCAZAR D'ÉTE, and the PAVILLON DE L'HORLOGE—drive a roaring trade, being crowded to suffocation, night after night, from seven o'clock till eleven. They are all built after the same pattern: a tiny pavilion glorious with plate-glass and gilding forms the stage, which is garnished with red velvet chairs, upon which sit a number of more or less handsome ladies, all in low-necked dresses, and decked out gaily with opera cloaks, bouquets, and fans. These unhappy creatures are not the "stars" of the *troupe*, they are the "*poseuses*," and are only heard when they perform the disagreeable duty of "singing the people in," or "out," while some of them never open their mouths at all, but are only selected for their personal attractions. The strangest part of these little open-air Theatres is behind the scenes, where a dozen or more of chattering ladies are boxed up in little dressing-rooms, not big enough to perform that peculiar operation known as swinging a cat. It is a rare sight to see them in various stages of *deshabillé* running down to the side door to see if Alphonse has sent out his customary bouquet, or to ask if Théodore has left a letter. The heat is terrific on the hot August nights, and so the bewitching *chanteuses* have thrown off all superabundant clothing, and loll about till the very last moment, when they are "called," and off they rush in a hurry, with gloves half buttoned, to sing their little song and lead the prompter, who sits in his box in the centre of the footlights, a terrible life, till he retaliates by knocking them on the toes with his book as they pass before him. All goes on in a very free and easy manner: the public in front is idle and listless, while the best places are filled with young gentlemen who have dined well and mean to enjoy themselves, so they encore every singer, call the performers by their Christian names, and sometimes become so unruly that the entertainment abruptly concludes by order of the *sergents de ville*, and the gas being turned off, everybody is bundled out. Of the morality of the frequenters of these summer resorts, of the life of the minor lady singers at these rollicking haunts, it is not necessary to speak; nor is it worth while to dip below the glittering surface of the Parisian river of pleasure. The dwellers in the modern Babylon take their amusement not as the insulars do, *moult tristement*, but in their own meretricious fashion, and of late years neglect the drama a little to go where they can hear naughty songs while sipping cold coffee and smoking cigarettes. How far the rage for opera bouffe and music-hall literature will influence the real stage remains to be seen; the chronicler's duty is only to rapidly show how the world wags in "Musical Paris."—E. MANUEL.

HEREDITARY TALENT FOR THE STAGE.—Frequently men become eminent upon the stage whose parents had no dramatic predilection, while the children of actors as frequently display no talent in the same line. Mrs. Siddons always fancied her son Henry would become a famous actor, but he did not. Elliston had a son upon the stage who was unsuccessful. Mrs. Glover had two daughters she hoped would one day become celebrated. Dowton had two sons upon the stage, both of whom failed. Many other instances might be quoted.

SLIPS OF THE PEN.—In dramatic as well as other literature slips of the pen often lead to laughable blunders. Here is one. In the manuscript copy of *Oscar and Malvina*, "Chorus of Bards and Peasants" was converted into "Chorus of *Birds and Pheasants*." In the character of Whimsicalo, in *The Cabinet*, he asks, "What! Do you take me for a post, a porter, or a running footman?" At the rehearsal Mr. Fawcett read his part thus, "What do you take me for, a *pot of porter*, or a running footman?" A stage direction in *The Birthday*, "runs to embrace her and misses his aim," was changed to "runs to embrace her and *kisses her arm*."

Recollections of the Elder Kean.

COMMUNICATED BY T. F. DILLON CROKER.

In the Haymarket books, which came into my father's possession some years ago, the following interesting extract occurs :—

"In 1806 Mr. Kean was engaged at the Haymarket Theatre—the season commenced 9th of June, and concluded September 15th,—he played 193 times.

"The parts he played were as follows. Fifer, in the *Battle of Hexham;* Peter, in the *Dramatist;* Thomas, *Agreeable Surprise;* John, *Heir-at-Law;* Peter, *Iron Chest;* Country Servant, *John Bull;* 4th Planter, *Inkle and Yarico;* Young Goatherd, *Mountaineers;* Warner, *Poor Gentleman;* Alcaide, *Spanish Barber;* Carney, *Ways and Means;* Waiter, *Mrs. Wiggins;* Dubbs, *Review;* Piero, *Tale of Mystery;* Clown, *Fortune's Frolics;* Fiddler, *Speed the Plough;* Landlord, *Prisoner at Large;* Trueman, *Clandestine Marriage;* Countryman, *Five Miles Off;* Rozencrantz, *Hamlet;* Alguazil, *She Would and She Would Not;* Thomas, *Modern Antiques;* Nicolas, *Sighs.*

"1806, July 10th, Mr. Kean absent from rehearsal.

„ 17th, Mr. Kean being ill, Mr. Stokes played the part of the Countryman, in *Five Miles Off.*

„ 26th, Mr. Kean resumed his business.

August 5th, Mr. Kean absent three Acts of the rehearsal, in consequence of an error in his part of Nicolas, in *Sighs,* having only the first Act written.

„ 6th, The part of Nicolas was cast to Mr. Noble, but Mr. Kean having tickets, obtained permission of the managers to play that character."

The present writer procured at a sale a few lines from Kean to Henry E. Johnson. On the direction the words "Greenock" and "Glasgow" are obliterated, and "Ayr" Theatre substituted. The epistle is as follows :—

"Sir, "London, October 18th, 1815.

"I shall, you may rely, devote *all* the time I am allowed from Drury Lane to you. I shall not make any other engagements. If I can play ten nights for you, that, I believe, is all I can expect to get leave of absence for,—however, *you* shall have the whole of my time. "Yours truly,

"Edmund Kean."

The following letter was written to Elliston by the wife of Edmund Kean :—

"Sir, "Saturday, November 8th, 1823.

"With feelings of the most acute agony, I write to inform you Mr. Kean lies still dangerously ill,—so ill that I tremble for the consequences. He has within these two days exhibited strong indications of brain-fever; if this takes place the world must lose a great and good man, and a devoted family the best of husbands and of fathers.

"I scarcely know what I write,—your feelings must excuse the diction of an afflicted wife, in the fear of disappointing that public to which he is bound in so firm a bond of gratitude. He has feebly muttered his wishes, which I as feebly endeavour to execute.

"I have the honour to be, Sir,

"R. W. Elliston, Esq., "Your obedient servant,

"Theatre Royal, Drury Lane." "Mary Kean.

In a communication from Kean, himself, to his secretary, dated the 14th of the same month, which has been published in Mr. Hawkins' life of the actor, the above letter is treated in a somewhat jocular spirit, in fact in such a manner as to lead one to suspect that there were but slight grounds for Mrs. Kean's anxiety. It will be remembered that Kean lived nearly ten years after the date of this letter. The annexed is an account of the funeral by my esteemed friend, the late Mr. O. Smith, who was present, and which I copy from the original MS. in my possession.

"May 25th, 1833.

"At a General Meeting of the Directors for conducting the affairs of the Drury Lane Theatrical Fund, it was proposed, and unanimously agreed to, that the Directors should attend the funeral of the late Mr. Kean, as a mark of respect and gratitude for the eminent services he had rendered to the Fund during the time he held the office of Master. Having the honour to be one of the Directors I arrived at Richmond about half-past one, and found the Green covered with groups of people assembled, from motives of curiosity or interest, to 'see the last of poor Kean!' His remains were lying in the little front parlour of the house attached to the theatre, covered with a rich velvet pall surmounted by plumes of feathers, and surrounded by all 'the trappings and the suits of woe.' At three o'clock

the mourners arranged themselves upon the stage, and, at a quarter-past, the melancholy procession began to move. While passing over the Green, Mr. Willmott, the Prompter of Drury Lane Theatre, put the accompanying papers (see below *) into my hand and requested me to assist him in preserving the order and arrangement of the ceremony. The town was crowded with the residents in Richmond and numerous visitants from London and the vicinity. The shops were all closed in the streets through which the funeral passed. After part of the Burial Service had been performed in the Church, a Requiem was sung; the chief mourners then accompanied the body to the vault, where it was deposited. On their return to the church the parting Benediction was given, and Handel's Anthem was very beautifully sung by the choir,

"His body is buried in peace, but his name shall live for evermore."

* ORDER OF THE PROCESSION.

Two Beadles. Two Mutes.

A Page. Plume. A Page.

The Undertaker.

(Pall-bearers.) Mr. Braham. Mr. Macready. (Pall-bearers.)

Mr. Farren. The Coffin. Mr. Harley.

Mr. Dunn.* Mr. Cooper.

(Supporter) Mr. Lee. Chief Mourner. Mr. S. Knowles. (Supporter)

Mr. Hughes. Mr. Douchez. Mr. Dunn.

Mr. Foster. Mr. Carpue. Mr. Smith.

Drury Lane Fund Committee.

Members of Theatre Royal, Drury Lane. Members of Theatre Royal, Covent Garden.
Members of Theatre Royal, Haymarket. Members of Theatre Royal, English Opera.
Members of Theatres, &c. Inhabitants of Richmond, &c.

* Treasurer of Drury Lane Theatre.

The Pall-bearers to go in Lady Price's pew.
The Chief Mourners in Mr. Dick's pew.
The Medical Gentlemen and their friends following.
The rest to arrange themselves in the centre aisle
The Mourners only to leave the Church to attend the Body to the Vault.

It might be worth while to collect all the strange things that have occurred concerning the relics once owned by celebrated people. I imagine it would be difficult to find a parallel to the following extraordinary announcement, which one cannot but feel was about as *mal àpropos* as anything could well be, though the fame of one of the greatest actors of his or of any time was not likely to be damaged thereby:—

TO THE THEATRICAL WORLD,

And the curious generally.

THE BEDSTEAD

ON WHICH

EDMUND KEAN, THE TRAGEDIAN, BREATHED HIS LAST.

This *relic*, once the property of the *greatest genius that ever graced the British Stage*,

WILL BE RAFFLED FOR BY 40 MEMBERS,

At 5s. each, at

Mr. Phillip's SWAN TAVERN AND LORD DOVER HOTEL, Hungerford Market, on Tuesday evening next, the 16th inst., at Seven o'clock, to the minute.

The Proprietor to spend a Guinea, and the Winner a Guinea.

The Bedstead can be seen, on application at the Bar, by Tickets, Sixpence each, which may be had in refreshments.

Dodger's Debut.

"BITE me, Sir? Dodger bite me! Not a bit of it."

Dodger and his master were indulging in reminiscences of the "Man and Dog Fight" which so recently startled Hanleyites from their propriety, and led them to set up a claim to a monopoly of all the virtues. Dodger took his punishment very kindly, and in return for sundry taps on the nose, and digs in the ribs, offered nothing but snarls, and howls, and growls; an abundance of bark, but not the semblance of a bite.

"No, Sir! Dodger would never think of biting me. Would you, Dodger?" and Dodger wagged as much of his tail as was left, and winked his eye in denial of the soft impeachment, evidently regarding the suggestion as a cruel libel upon his character as a dog and a gentleman.

I had become somewhat interested in Dodger; for although in my eyes he had few personal beauties, being something of a cross between

> "Mastiff, greyhound, mongrel, grim
> Hound or Spaniel, brach or lym,
> Or bobtail like, or trundle-tail,"

his intelligence was extraordinary, and I opine that the mind is the standard of the dog, as of the man. I had watched Dodger roasting like a Salamander before the fire of the club smoking-room, and never venturing to move until permission had been asked and granted. I had found him seated at the dinner-table, napkin tucked under chin, and feasting more decently than some Christians I could name. I had discovered that he could talk, and that he was a master of several languages, invariably making himself understood in all. I knew that he could swear like a trooper—in fact like two troopers. I am not sure that he was not acquainted with the mysteries of the multiplication table. I have a faint suspicion that he could, had he pleased, have told the whereabouts of the philosopher's stone, have squared the circle, and at billiards have put Cook to the blush, and caused Bennett or Stanley to hide their heads in modest confusion. Certainly I have seen him watching the game with manifest interest. In a word Dodger was a clever dog, of strictly pious principles (Mormonism was his creed, for he believed in a plurality of wives), and he especially excelled as a vocalist. The compass of his voice was simply marvellous, ranging from the lowest depths of a Formes to the highest flights of a Patti. The music he discoursed—always by command—was not of that kind which tends to "soothe" the breast, be the breast savage or otherwise. But Dodger was nevertheless a singer, and this I beg the reader to bear in mind. I had, as I have hinted, become interested in this canine phenomenon, and curious to pick up some scraps of his biography, found his master readily communicative.

"Dodger and I, Sir," said he, "are like brothers. Wherever I go, he goes. He breakfasts with me, dines with me, sups with me, and sleeps with me, for Dodger nightly finds a warm corner at the foot of my bed. Dodger, Sir, owes me a debt of gratitude. I saved his mother's life, and helped to bring him into the world. Dodger was *my fee*, and for ten years we have jogged along very comfortably together. 'If i was a-going to paint a pikter of Faith, Affection, and Honesty, i would paint mi dog, looking up in mi face and waggin' his tail,' says Josh Billings, and I say ditto to Josh.

"What do you say, Sir? Dodger ought to go on the stage? *He has been*, and a big hit he made. You would, perhaps, like to hear about Dodger's *début?* You shall.

"I was engaged at the Theatre Royal, the low comedian of which establishment was given to practical joking. I should tell you that Dodger always accompanies me to the Theatre, and never grows weary of waiting in my dressing-room until I am released from my professional duties. Indeed, Sir, his patience is only equalled by that of the audiences before which we actors are called upon to perform. That observation I beg you to place to the credit of my modesty. On a certain evening I was cast for an important part in a popular play, and there was one scene in particular which I had well studied, and in which I flattered myself I should secure very gratifying recognition and approval. Dodger had taken up his customary position in my room, and there I knew he would be safe, so long as the door *was kept closed*. The performance began: the play proceeded: my great scene was reached: I had gained the breathless attention of the audience: I had approached the point on which I trusted to 'bring down the house'—when, oh, horror! Dodger came trotting on to the stage, with tail wagging and eyes full of joyful recognition. A word, nay, a look from me, sufficed to drive him off: but the mischief was done: the scene was spoiled, and a shout of merriment went up at the very moment when I had anticipated a burst of applause to come down. I didn't tear my hair; but I mentally swore, and ardently longed, to kick somebody. I was not long in discovering the author of the mischief. The low comedian had opened the door of my dressing-room *with a*

purpose. Hence Dodger's unexpected and unwelcome appearance. I complained to the management, and had little difficulty in securing permission to take what revenge I pleased. I resolved to bide my time; to wait my opportunity, and a 'happy thought' led to Dodger's *début*, and to the payment of the practical joker in his own coin. The night of his benefit arrived. He was a decided favourite with the house, and he looked for a warm reception, both in the way of cheers as the *beneficiare*, and in laughter, for which he depended on a very grotesque make-up in the character he was to personate. In the same piece I was to play. I had made my bow: had said my 'say,' and was seated 'up' the stage, my face concealed by the newspaper. I was supposed to read. The advent of the enemy was now expected, and my scheme of vengeance was ripe for execution. The 'itching palm' of a 'super' had secured me a confederate, and I had arranged that as the would-be hero of the night came on at the 'first entrance' Dodger should be released at the third. Cheers and laughter greeted my intended victim as he made his appearance, advanced to the footlights, placed his hat over that portion of his waistcoat supposed to cover his heart, and bowed his acknowledgments in fashion most abject. But now, unseen by him, advances Dodger. Another shout goes up. The VICTIM takes it to himself. A thrill of joy pervades his manly bosom. Mentally he dubs himself the popular idol. His bowings and scrapings become still more profuse, still more abject. *Beg, Dodger!* I whisper from behind my paper. And lo! Dodger squats bolt upright, with fore-paws extended, and with countenance piteous enough to touch the heart of a poor-law guardian. There is another roar, and the Victim, still bowing, is in the seventh heaven of delight. Never has actor had so glorious a reception. But now, proud professor of grins that are broadest, tremble; for Nemesis is behind thee! Now, practical joker, prepare to forswear practical joking for evermore! SING, DODGER! I muttered. *And Dodger sang!* You have heard him, Sir, and will not need to be told of the blatant, bellowing, strident, ear-torturing, soul-distracting, brain-bewildering nature of his music. Had a thunderbolt fallen at the Victim's feet he would have been less startled. The house shrieked with merriment: the Victim rushed from the stage, and was seen no more. My revenge was complete, and everybody acknowledged the success of Dodger's *Début*."

G. EDWARDS.

A "FIRST NIGHT" DURING THE REIGN OF THE COMMUNE.—Every one knows how ardently a Parisian loves to be present at a "first night," and the misery he will suffer, the difficulties he will surmount, to get into a Theatre when a novelty is to be introduced to the public. So delighted are the inhabitants of the lively city with all stage plays that the manager of the little band-box, the Delassements-Comiques Theatre, found it to his interest to remain open during the whole reign of the Commune. A few days before the entrance of the Versailles troops, this enterprising director had announced a new piece, but he had very little hope of bringing it out, as the cannon could be heard all day long, and the downfall of the rebel leaders seemed imminent. One dreary afternoon, the neighbourhood being deserted, everybody having left, either to shoulder a Chassepot on the ramparts, or else to stroll about in the Champs Elysées, listening to the roar of the ordnance of Mont Valerien, the lessee was closeted with his *régisseur*, gloomily reckoning up his chances of success or failure, when a knock was heard at the closed entrance door. The two men trembled—should they open or not? In fearful whispers, they concluded it must either be the sovereign people come to pillage or seek for arms in the property-room, or else the dreaded despots from the Hotel de Ville with an order to close the play-house and force the company into prison for not having marched with the Communist troops. Anyhow they were bound to respect the summons, so the door was slowly opened a little way, with great precaution, and the manager saw, not a file of red-belted, drunken soldiers, not an unruly mob, but an elegant gentleman, with neat gloves and varnished boots, who, in the most polite manner, asked "if there were any seats left for the *première répresentation* of the new piece?" Upon receiving a rough answer in the negative, the playgoer seemed disappointed, but, plucking up courage, "M. X——, the banker," he eagerly asked, "has engaged a box, I believe?" Reference was made to the booking-sheet, and such was found to be the case. "Oh, then," exclaimed the stranger, his face brightening up immediately, "I have just come from the outposts, and saw M. X——, who had foolishly wandered into a most dangerous place, struck down by the fragment of an exploding shell. He is mortally wounded—*so I'll take his box!*"

MRS. JORDAN'S LOVE OF THE STAGE.—It is always agreeable to find actors and actresses having a genuine love of their profession, and the famous Mrs. Jordan was pre-eminently so. She was subject at times to great depression of spirits, but no matter how dull and desponding she may have been the glitter of the footlights invariably acted as a tonic. Acting once at Liverpool she was so out of heart that it seemed impossible she could play, yet no sooner did she tread the stage than she became cheerful and animated, humming lively melodies, laughing, and joking, and when the curtain rose her success was even greater than usual. In fact, Mrs. Jordan felt more completely at home upon the stage than elsewhere.

Never Write your Grievances to a Manager.

In the year 1852 I was playing at the Olympic Theatre, then under the management of that estimable gentleman and celebrated actor, the late Mr. W. Farren. I had been with him from the commencement of his management. A roving inclination made me wish to visit America. I accordingly bade adieu to my manager and associates, started for New York, and arrived there in the month of August with a few pounds in my pocket, and a letter of introduction from my old friend the late Thos. Hailes Lacy to Mr. W. E. Burton. I went to Niblo's Garden, witnessed an excellent performance by Burton, and afterwards met him at the stage door, delivered my letter, supped with him at the adjoining restaurant, and an engagement at the Chamber-street Theatre was settled. He could not promise me a line of business, but I should never be placed in any but a prominent position. "Of course it was to his interest to keep up the dignity of his actors," &c. In two weeks after our conversation and settlement of terms the Theatre opened, and for several weeks I had no reason to complain. But alas! one fatal day—*i.e.*, to my happiness—the cast of *Nicholas Nickleby* was placed in the Green Room, "Scaley, Mr. W. H. N." What, said I to myself, I play Scaley—I, who made quite a hit as John Browdie at the Marylebone Theatre but a few years before—I, who had held such a position, and with such a manager as Mr. W. Farren! My dignity was touched. I'd let him see. I would go home at once and write him a scorching letter that would give him a lesson for life. I put my resolution into effect, and composed the following:—

"Mr. Burton. My dear Sir,—It was not necessity which drove me to America. I wished to travel, to see the country, and, after having satisfied myself as to whether it pleased me professionally or otherwise, to arrange either to remain in it or return to England. I consider myself greatly insulted by being cast for the part of Scaley. To offer such an indignity to a gentleman who has held a good position in the Olympic Theatre, London, under the management of so great an actor as Mr. W. Farren, where he has played Sir John Melville, Sir Lucius O'Trigger, Sir Arthur Lascelles, &c., I consider a great insult, and positively request you to take me out of the objectionable cast, and in future to keep to the promise you made on engaging Yours, W. H. Norton."

I was perfectly satisfied with my effort, and dined comfortably in my apartments. Presently a tap at the door. Come in! A messenger with an answer to my very severe letter I despatched with "All right!" opened the letter, and read as follows:—

"My dear Mr. Norton,—When I engaged you I thought you were merely an actor. I find that you are a gentleman on your travels, and I have to apologise for detaining you. If you proceed, let me advise you to visit Niagara about this time. Take a tour through Canada. After that, take your way through the country generally, not forgetting the Caves of Kentucky, and in mid-winter return to Niagara, a splendid sight. But should you feel inclined to defer your travels, W. E. Burton will be happy to retain your services until the close of the season."

What could I do or say? I literally roared with laughter. He had beaten me completely. I went early to the Theatre that evening, and was leaning against a pillar when I was sensible of somebody having stationed himself near me. Presently the comical face of Burton turned towards me, and said, "Oh, Norton. Ah, I received a letter from you." "Yes," I said as calmly as I could. "You got mine?" said Burton. "Yes," said I. "Now, which was the best?" said Burton, catching me by the arm. "Don't be a d—— fool," he added, "come and take a drink." I did so. We adjusted the difference, and I remained with him for two seasons. But still I say, "Never write your business grievances to a manager." W. H. Norton.

The Ancient and Modern Harlequin.—There is scarcely a greater change to be found in theatrical characters than in the modern Harlequin. The children at Christmas look upon him as a glittering, parti-coloured magician, at the touch of whose wand the wonderful changes take place. He is a silent, mysterious, awful being, and the juvenile visitor is not surprised at anything that takes place when once this brilliant enchanter has taken it in hand. If at his touch a baby's cradle becomes a man-of-war, or a monarch's throne is turned into a barrel of gunpowder, he is not at all astonished. But all that Harlequin does is achieved silently, save and except the echoes which the slap of his wonderful wand creates; but the original Italian Harlequin had plenty to say for himself. He was the joker-in-chief of the pantomimic troupe, and in France also, although the Harlequin carries a wand, he does nothing with it, contenting himself with making comic "business," and perhaps singing and making grimaces, after the fashion of our clowns. In fact, Harlequin, still so popular in our Christmas entertainments, has scarcely now any existence on the French stage.

Autographs and Quotations.

DESIROUS of introducing into THE ERA ALMANACK for the year 1875 some special novelty which should prominently distinguish it from any work of the kind hitherto published, I have embellished the present annual with an entirely new feature, in the assured belief that it will greatly interest all classes of the play-going community. In the ensuing pages will be found the autographs of forty-eight highly-esteemed members of the theatrical profession, who have, at my request, accompanied their several signatures by various quotations that suggested themselves at the moment. The ready assistance afforded by the actresses and actors who have thus enabled me to give entirely fresh interest to the present issue of THE ERA ALMANACK I thankfully acknowledge, and have further to express my obligation to the expert manipulator who with such marvellous fidelity has so successfully reproduced, by a new lithographic process, the original documents in my possession. The handwriting of those who have so ably delineated character on the stage is not brought before the public with any confidence that it will enable them to divine the character from the handwriting, but the constant eagerness expressed to obtain an autograph of a theatrical celebrity is an undoubted indication of a widely-spread feeling of complimentary curiosity, and it will be a source of satisfaction to many that this feeling can now be gratified in the most convenient and comprehensive form. The autographs here published have been contributed by the following ladies and gentlemen, to whose prompt courtesy I feel deeply indebted:—

EDWARD LEDGER.

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"I'm older than
I was — no thanks
to anybody"!

Yours very truly,
Fanny Stirling.
Augt. 1874.

Misery and want brought him
to the hut of Miami, & she was
happy then for she loved him
sheltered him and watched
over him in his dreams — but
no, no the poor Indian girl was a
shadow in his path — "Green [illegible]"

Clute

"All the World's a
stage"

Three Cheers — Vesta

ENTERED AT STATIONERS' HALL.

"From the blessings they bestow
Our Times are dated and our Eras move.
"They govern and enlighten all below
"as thou doist all above."

Prior

J. Matthews.
May 27th 1874

"Ps das 20."

J. R. Emmet

What will his sister of
mine do with wine?
Winter's Tale Act 4th Sc 2nd.
Charles Pike

Words are like leaves; and
Where they most abound,
Much fruit of sense beneath
is rarely found.
Ada Cavendish Pope.

There is a Divinity doth shape
our ends rough hew them how
we will."
Alice Edgar
Warwick

When Day Care comes, Call Me,
and I will answer:—
"Midsummer Night's Dream"
Eleanor Kingston

Midsummer Night's Dream

"Is all our Company here?

——— come sit down every mother's son of you and rehearse your parts"

Jn° B. Buckstone
Theatre Royal Haymarket

Why didn't you say so at first?— Beef Cattle

Geo Sothern

"Cap'en Cuttle is my name, And England is my nation, This 'ere's my dwellin' place and blessed be Creation!" "Sol."

E. L. Blanchard.

"Stay but a little I will come again
"Romeo & Juliet"
Lilian Adelaide Lee-Wilson

If I do vow a friendship
I'll perform it to the last
article —
Desdemona Othello.
Amy Roselle

Break. break. break
On thy cold gray stones O Sea
And I would that my tongue could utter
The thoughts that arise in me
Tennyson
Maggie Mercer

Sept. 18. 74.

Birds of a feather flock together"
"Why of course they flock together!
No bird wd. be such a —— fool
as to go into a corner & flock
all by himself"!!!

Yrs &c
Othem.

D. McLean.

Speak of me as I am; Nothing extenuate,
Nor set down aught in Malice!
—— Othello.

Geo Rigney

"If you don't find Tony Lumpkin
a better fellow than you gave
him credit for - I'll give you
leave to take my best horse
and Bet Bouncer to boot"

Lionel Brough.

Things out of hope are
compass'd oft with venturing

Ellen Wallis

Hear all, all see
And like her most whose
merit most shall be"—
Romeo & Juliet

Margaret Leighton

True hope is swift, and flies with
swallow's wings
Kings it makes gods, and meaner
creatures kings

Charlotte Addison

"Oh it does make
me so wild

J. W. Wood

Much Virtue in If"
" As you like it"

Edward Terry.

4

"I am but a fool, look you;
- And gentlemen of Verona.

Edward Righton

"If I may be allowed to say one word"

E. Farren

I would if I could, but if I can't how can I?

Pattie Lavierne

"Tho' lost to sight to memory dear"

Pauline Rita

From "Love's Labour Lost" - act 4 - Scene 3. —

Dumain. It is Biron's writing and here is his name.

Wm. J. Byron.

October 2nd 1874

"Only in the world I fill up a place, which may be better supplied When I have made it empty."

"As you like it". Act III. Sc. II.

S. W. Bancroft.

George F. Neville.

"I am the youngest of that name, for fault of a worse"

"

Duke - Well young man and what is your name?
Dragan — Dragan Your Highness
"Jacques de Strabant"
Miss Coldene

There is a tide in the affairs of men which if taken at the flood leads on to fortune.
Selina Dolaro

"In the lexicon of youth, which fate reserves for a bright manhood, there is no such word as fail!" — Richelieu.
Pauline Beaupré

"Spare me I may
something take from
thee" Charles 1st

Ley Irving

"The use of Time is Life"
– Bonduca. "Hero and Leander

Jno. Hayden.
13 May: 1874.

There may be some good
logs in a "Ticket of Leave Man
after all, (J. Taylor)

Alley G. Moore

"My words fly up, my thoughts remain below
Words without thoughts never
to Heaven go" Hamlet

Louise Price

Let us be patient! These sore afflictions
Not from the ground arise
But sometimes celestial benedictions
assume this dark disguise

Lou Jellon

Rose Le Clerq

I would give you some
Violets but they withered
all when my father died;—
they say he made a good
end.— Hamlet

Fanny Addison

"If it be now, 'tis not to come;
"If it be not to come, it will be now;
"If it be not now, yet it will come";
"The readiness is all"!— Hamlet

Barry Sullivan

"A good player"

Clarke

"The web of our life is of a mingled yarn, good and ill together: our virtues would be proud if our faults whipped them not"
— Alls well that ends well —

Thos. Swinbourne

For I am arm'd so strong in honesty
That they pass by me as the idle wind
Which I respect not. — Julius Cæsar

Clara Louise

Wisely and slow!
They stumble that run fast.
North Grosvenor

Have more than thou showest
Speak less than thou knowest
Lend less than thou owest
Ride more than thou goest
Learn more than thou trowest
Helen Barry

Corruption wins not
more than honesty.
Henry VIII.

Hermann Vezin.

Custom calls me to't:—
What custom wills, in all things should we do't!
The dust on antique time would lie unswept,
And mountainous error be too highly heapt
For truth to overpeer.—Coriolanus.

Wm Jerrold.

God Almighty there is
Some soul of goodness
in things. Evil would
men observingly distil
it out.—Henry V

Charles Warner

ENTERED AT STATIONERS' HALL.

New Pieces

PRODUCED AT THE LONDON THEATRES,

FROM DECEMBER, 1873, TO NOVEMBER, 1874.

ADELPHI.

Rough and Ready, drama, in three acts, by Paul Meritt, January 31.
A Waltz by Arditi, farce, by John Oxenford, March 7.
The Geneva Cross, drama, in four acts, by G. F. Rowe, October 17.

ALBION.

Aladdin and the Lamp, pantomime, by G. H. George, December 24.

ALEXANDRA.

In the Clouds; a Glimpse of Utopia, extravaganza, by Gilbert à Beckett, December 8.
Mother Red Cap, pantomime, by Leonard Garston, December 26.
This Plot of Ground to Let, farce, January 26.

ALHAMBRA.

Don Juan, extravaganza, by Henry J. Byron, December 22.
The Pretty Perfumeress, opera bouffe, in three acts, by Henry J. Byron, May 18.
The Demon's Bride, opera bouffe, by Henry J. Byron, September 7.

ASTLEY'S.

(Sangers' National Amphitheatre.)

Cinderella and the Little Glass Slipper, pantomime, by W. M. Akhurst, December 26.

BOWER.

Old Mother Goose, pantomime, December 26.

BRITANNIA.

Briars and Blossoms, drama, in three acts, by C. H. Hazlewood, December 3.
Cocorico; or, the Hen with the Golden Eggs, pantomime, by C. H. Hazlewood, December 26.
One For His Nob; or, 39, *Honeysuckle Villas, N.W.*, comedietta, by E. Manuel, Feb. 16.
A Daughter's Secret, drama, in two acts, by George Peel, February 26.
The Russian Bride, drama, by C. H. Hazlewood, March 9.
Passion's Peril; or, the Broken Marriage, drama, by M. Faucquez, March 23.
Dolores, drama, by Mrs. S. Lane, April 6.
Mrs. Brown, comedietta, by Miss J. H. Wilton, May 11.
Lady Jane Grey, drama, by C. H. Hazlewood, May 25.
To the Green Isles Direct, "a musical eccentricity," by W. M. Akhurst, May 25.
The Shadow on the Heart, drama, by C. H. Hazlewood, June 8.
Life Down South, drama, in four acts, by R. F. Cantwell, June 15.
The Devil at the Elbow; or, Two Mothers to One Child, drama, by C. H. Hazlewood, Aug. 3.
Ernest Maltravers, drama, in three acts, by Miss Rose Medina, September 28.
The Man in the Ulster, farce, by E. Manuel, November 16.
The Court, the Prison, and the Scaffold, drama, by R. Bell, November 30.

CHARING CROSS.

Forget and Forgive, comedy-drama, in three acts, by John Daly Besemeres, January 5.

COURT.

Your Vote and Interest, farce, by Alfred Maltby, February 4.
The White Pilgrim, drama, in three acts, by Hermann C. Merivale, February 14.
The Blue Legged Lady, a piece of absurdity, by W. J. Hill, March 4.
Ready Money Mortiboy, drama, in four acts, by Walter Maurice and James Rice, March 12.
Second Thoughts, comedietta, by G. C. Herbert, April 6.
Peacock's Holiday, comedy, by Hermann C. Merivale, April 16.
Calypso; or, the Art of Love, extravaganza, by Alfred Thompson, May 6.
Brighton, comedy, in four acts, by Frank Marshall, May 25.

COVENT GARDEN.

Red Riding Hood, pantomime, by Charles Rice, December 26.

CRITERION.

The American Lady, comedy, in three acts, by Henry J. Byron, March 21.
Topseyturveydom, extravaganza, by W. S. Gilbert, March 21.
Normandy Pippins, musical extravaganza, by Henry J. Byron, April 18.
Les Près St. Gervais, comic opera, in three acts, libretto by R. Reece, music by C. Lecocq, Nov. 28.

CROYDON.

The White Cockade, drama, in three acts, by Tom Taylor, September 26.
Love Wins, comedy, in three acts, by H. F. Du Terreaux and Saville Clarke, October 12.

CRYSTAL PALACE.

Puss in Boots, pantomime, by E. L. Blanchard, December 20.
Robinson Crusoe, extravaganza, by Henry J. Byron, April 6.

DRURY LANE.

Jack in the Box, pantomime, by E. L. Blanchard, December 26.

Il Talismano, opera, in three acts, by the late M. W. Balfe, the Italian adaptation by Signor Zaffira, Her Majesty's Opera, June 11.
Richard Cœur de Lion, drama, in four acts, by Andrew Halliday, September 26.

EAST LONDON.

The Last Hope, drama, in three acts, by W. H. Abel, December 26.
Ye Faust and Marguerite, pantomime, by W. Osman, December 26.
The Great Temptation, farce, May 25.
Always Ready, drama, in three acts, by E. Romaine Callender, October 31.
A Blind Girl's Fortune (another version of *The Two Orphans*), drama, November 21.

ELEPHANT AND CASTLE.

Babes in the Wood, pantomime, by T. Mead, December 26.

GAIETY.

Clever Sir Jacob, comedietta, by Paul Grave, December 15.
The Battle of Life, drama, in three acts, by Charles Dickens, December 26.
Guy Fawkes, burlesque, by Henry J. Byron, January 14.
Much Too Clever, farce, by John Oxenford and Joseph Hatton, February 23.
The Great Metropolis, extravaganza, by F. C. Burnand, April 6.
Led Astray, drama, in six acts, by Dion Boucicault, July 1.
The Island of Bachelors, opera bouffe, by Robert Reece, September 14.
Love Apple, operetta, by Offenbach, September 24.
Oil and Vinegar, comedy, in two acts, by Henry J. Byron, November 4.

GLOBE.

Heart's Delight, drama, in four acts, by Andrew Halliday, December 17.
Two Flats and a Sharp, farce, by Alfred Maltby, December 17.
Committed for Trial, "a piece of absurdity," in two acts, by F. Latour Tomline, January 24.
Wig and Gown, drama, in three acts, by James Albery, April 6.
Billy Doo, farce, by C. M. Rae, April 20.
A Trip to Brighton, farce, by J. E. Soden, November 9.

GREENWICH.

Little Red Riding Hood, pantomime, by T. Ashcroft, December 24.
The Last Life, Irish drama, by T. Ashcroft, February 9.
Dead o'Night Boys, Irish drama, by W. S. Branson, September 19.
Never Too Late to Learn, drama, by W. S. Branson, November 14.

GRECIAN.

The Wood Demon, pantomime, by George Conquest and Henry Spry, December 24.
Velvet and Rags, drama, in prologue and three acts, by Paul Meritt and George Conquest, Ap. 6.
Hand and Glove; or, Page 13 of the Black Book, by Paul Meritt and George Conquest, May 25.
Seven Sins, drama, in four acts, by Paul Meritt and George Conquest, August 27.
Iron Hands, drama, in four acts, by Harry M. Pitt, October 12.
The Word of Honour, drama, in three acts, by Paul Meritt, October 22.
The Blind Sister, drama, in four acts, by Paul Meritt and George Conquest, October 26.

HAYMARKET.

Charity, comedy, in four acts, by W. S. Gilbert, January 3.
Queen Mab, comedy, in three acts, by G. W. Godfrey, March 21.
Mont Blanc, comedy, in three acts, by Henry and Athol Mayhew, May 25.
A Madcap Prince, comedy, in three acts, by Robert Buchanan, August 3.
The Sphinx (English version), drama, in four acts, by Campbell Clarke, August 22.

HOLBORN.

The Thumbscrew, drama, in five acts, by Henry J. Byron, April 4.
Newmarket: a Tale of the Turf, by William Parr Isaacson, October 17.

HOLBORN AMPHITHEATRE.

Melusine, opera bouffe, in three acts, words by G. M. Layton, music by Hervé, October 17.

LYCEUM.

A Husband in Clover, comedietta, December 26.
Philip, drama, in four acts, by Hamilton Aide, February 7.

MARYLEBONE.

The Dead Letter, drama, in prologue and three acts, by Walter Roberts, December 11.
The Man in the Moon, pantomime, by Charles Merion, December 24.
Lizzie Lyle; or, the Flower Girl's Temptation, drama, by C. H. Hazlewood, February 9.
The Twin Brothers; or, the Warning Vision, drama, by W. Paul, February 16.
Tom Truant, drama, in four acts, by Douglas Stewart, March 7.
Sybil the Hunchback, drama, in prologue and three acts, by F. Ford, June 22.
What Will Become of Him? drama, in a prologue and three acts, by F. Marchant, Sept. 28.
Adrift on the World, drama, November 28.

OLYMPIC.

The School for Intrigue, comedy, in four acts, by J. Mortimer, December 1.
Lady Clancarty; or, Wedded and Wooed, drama, in four acts, by Tom Taylor, March 9
The Two Orphans, drama, in six acts, by John Oxenford, September 14.

OPERA COMIQUE.

Girofle-Girofla, French opera bouffe, by M. Lecocq, June 6.
The Silver Cage, operetta, by G. Bell, July 31.
The Broken Branch, opera, in three acts, by H. F. Du Terreaux, August 22.
Ixion Re-Wheel'd, opera bouffe extravaganza, by F. C. Burnand, November 21.

PAVILION.

Puss in Boots, pantomime, by Frederick Marchant, December 26.
Cheap Jack; or, Loved and Deceived, drama, in three acts, by Edward Towers, April 6.
The Millionaire, drama, in four acts, by Edward Towers, May 25.
One False Step; or, the Perils of a Beauty, drama, in four acts, by W Travers, July 13.

PHILHARMONIC.

King Foo, extravaganza, by E. Adams, December 26.
Girofle-Girofla, English version, by Clement O'Neil and Campbell Clarke, October 3.

PRINCESS'S.

Little Puss in Boots, pantomime, by R. Reece, December 26.
Mary, Queen of Scots, drama, in five acts, by W. G. Wills, February 23.
Le Sphinx, French drama, by M. Octave Feuillet, May 11.
Found Brummy, farce, by Alfred Maltby, September 21.
Hamlet the Hysterical, a Delusion in Five Spasms, November 30.

PRINCE OF WALES'S.

Sweethearts, comedy, in two acts, by W. S. Gilbert, November 7.

QUEEN'S.

Kate Payton's Lovers, drama, in one act, by Charles Reade, December 20.
Rachel the Reaper, drama, in two acts, by Charles Reade, March 9.
Fair France, drama, in four acts, by West Digges, April 18.

REGENT.

The World Turned Upside Down, pantomime, December 26.

ROYALTY.

Ought We to Visit Her? comedy, in three acts, by Mrs. Edwardes and W. S. Gilbert, Jan. 17.
The Main Chance, comedy, in two acts, by H. B. Farnie, April 15.
The Fire Eaters, vaudeville, by J. T. Ashton, April 15.
Archie Lovell, drama, in four acts, by F. C. Burnand, May 16.
Better Late than Never, comedy, by F. C. Burnand, June 27.

SADLER'S WELLS.

Lady Godiva, burlesque, by Frederick Robson, December 6.
The Babes in the Wood, pantomime, by George Lander, December 26.
The Bells in the Storm, drama, by C. H. Hazlewood, February 14.

STANDARD.

Whittington and His Cat, pantomime, by John T. Douglass, December 26.
Hal o' the Wynd, drama, in four acts, by Leonard Rae, September 14.

STRAND.

Eldorado, folie musicale, by H. B. Farnie, February 19.
May; or, Dolly's Delusion, a farm story, in three acts, by Robert Reece, April 4.
A Crimeless Criminal, farce, by Martin Beecher, April 20.
Loo, and the Party Who Took Miss, bouffonnerie musicale, by H. B. Farnie, September 28.
Old Sailors, comedy, in three acts, by Henry J. Byron, October 19.

ST. JAMES'S.

Caught at Last; or, a Change in the Wind, comedietta, December 20.
Vert Vert, opera bouffe, in three acts, by Herman and Richard Mansell, May 2.
The Black Prince, opera bouffe, in three acts, by H. B. Farnie, music by Lecocq, October 24.

ST. GEORGE'S HALL.

True Hearts, comedy, in three acts, by Frank Bell, May 28.

SURREY.

Jack and the Beanstalk, pantomime, by Frank W. Green, December 24.
Cherry and Fairstar, burlesque, by Frank W. Green, April 4.
Ship Ahoy, drama, in three acts, by George Roberts, October 3.

VAUDEVILLE.

Ruy Blas Righted, burlesque, by Robert Reece, January 3.
Pride, comedy, in three acts, by James Albery, April 22.
My Husband's Secret, farce, by W. D. Whitty, April 22.
Here's Another Guy Mannering, burlesque, by F. C. Burnand, May 23.
Green Old Age, a musical improbability, by R. Reece, October 31.

VARIETY.

Ali Baba, pantomime, December 26.

VICTORIA.

King of Trumps, pantomime, by R. Dodson, December 24.
Hubert, the Bowyer's Son, drama, by Douglas Stewart, February 28.

New Pieces

PRODUCED AT THE PROVINCIAL THEATRES,

FROM DECEMBER, 1873, TO NOVEMBER, 1874.

Haste to the Wedding, farce, by W. J. Sorrell; Princess's Theatre, Edinburgh, December 1.
Never Again, drama, by R. E. Hall; Prince's Theatre, Coatbridge, December 1.
Passion, drama, in four acts, by George Roberts; Tyne Theatre, Newcastle-upon-Tyne, Dec. 3.
Seeing the World, comedy, in three acts, by E. G. Goodman; Theatre Royal, Leeds, Dec. 5.
The Main Chance, comedy, in two acts, by H. B. Farnie; Prince of Wales, Liverpool, Dec. 6.
Red Dick, drama; Theatre and Opera House, Bolton, December 8.
King Coffee; or, the Princess of Ashantee, burlesque; New Bijou Theatre, Southport, Dec. 8.
Sons of France, drama, by Leslie Kean; Prince of Wales, Wolverhampton, December 8.
The Passing Hour, drama; Southminster Theatre, Edinburgh, December 13.
The Straw Hat, farce; Prince of Wales Theatre, Liverpool, December 13.
Man, drama, by H. A. Glyn; Theatre Royal, Gloucester, January 5.
True Lover's Knots, comedy, in three acts, by Henry Pettitt; Theatre Royal, Gloucester, Jan. 8.
A Life's Peril, drama, in three acts, by Herbert Stanley; Queen's Theatre, Barnsley, Jan. 19.
An Hour at Ipswich Station, farce, by Frank Harvey; Theatre Royal, Ipswich, January 19.
Lost, comedy-drama, by Charles Wyndham; Old Theatre Royal, Bristol, February 2.
Herod the Tetrarch, drama, by Matthew Wardhaugh; Queen's Theatre, Barnsley, February 16.
The Lover's Leap, drama, by L. Downey; Prince of Wales Theatre, Glasgow, February 16.
La Fille de Madame Angot (new version), by H. F. L. Du Terreaux; Prince of Wales Theatre, Liverpool, February 16.
La Fille de Madame Angot (another version), by Nelson Lee; Theatre Royal, Liverpool, Feb. 23.
Flighty's Flirtation, farce, by Frank Harvey; Royal Amphitheatre, Liverpool, February 25.
Plucky Parthenia, burlesque, by Robert Reece; Theatre Royal, Portsmouth, February 26.
The Ashantee War, drama, by William Lowe; Theatre Royal, Greenock, February 27.
The May Queen; or, the Folly Fête, drama; Theatre Royal, Leicester, March 2.
Pendarvon, drama, by A. E. T. Watson and Savile Clarke; Alexandra Theatre, Liverpool, Mar. 2.
Found, drama, by F. Haywell; Theatre Royal, Manchester, March 2.
What is She? operetta, by Alfred Plumpton; Theatre Royal, Manchester, March 2.
Trick for Trick, drama, by Herbert J. Stanley; Queen's Theatre, Barnsley, March 2.
Cora; or, Love and Passion, drama, in four acts, by W. G. Wills; T. R., Leeds, March 2.
Run to Earth, drama, by G. F. Macdonogh; Alexandra Opera House, Sheffield, March 2.
M. D.; or, Sweets and Bitters, farce, by Nelson Lee; Theatre Royal, Liverpool, March 7.
Fate, drama, by Miss H. G. Gregory; Theatre Royal, Middlesborough-on-Tees, March 9.
The Little Wonder, musical absurdity, in one act, by J. W. Jones; T. R., Gravesend, March 14.
Loving and Scheming, comedy, in three acts, by Ralph Walker; T. R., Brighton, March 16.
King Koffee; or, the Ashantee War, drama, by J. Elphinstone; T. R., Hanley, March 16.
Not Dead; or, Saved from the Sea, drama, by Alfred Rousby; Theatre Royal, Bolton, March 16.
Cleon; or, Clean out of Sight out of Mind, a musical drollery, by A. Maltby; Alexandra Theatre, Liverpool, March 23.
Tom's Revenge, drama, by Herr Bandmann; Theatre Royal, Edinburgh, March 25.
The Black Knight of Ashton, drama, by Butler Stanhope; People's Hall, Staleybridge, Mar. 30.
My Very Last Proposal, farce, by A. J. Phipps; Theatre Royal, Belfast, March 30.
Camilla, the Wild Flower of the Wilderness, drama, by Alfred Hillier; Theatre Royal, Middlesborough, March 30.
Ulvene, the Syren Queen, drama, by H. T. Munns; Theatre Royal, Birmingham, March 31.
Lady Dedlock's Secret, drama, in four acts, by Palgrave Simpson; Her Majesty's Opera House, Aberdeen, April 3.
Genevieve, drama, by Miss M. E. Braddon; Royal Alexandra Theatre, Liverpool, April 6.
Bought, comedy-drama, in three acts, by Frank Harvey; Theatre Royal, Brighton, April 15.
Don Giovanni, M.P., burlesque, Princess's Theatre, Edinburgh, April 17.
Through the World, drama, by Cecil Wray, Theatre Royal, Brighton, April 20.
Three Years in a Man Trap, drama, in three acts, by W. Stephens, T. R., Birkenhead, April 29.
Tiddlewink, farce, by Maurice de Frece; Theatre Royal, Liverpool, May 4.
Man's Mercy, drama, by W. H. Pitt; Theatre Royal, Darlington, May 5.
Jacqueline, drama, in prologue and four acts, by Frank Harvey; Amphitheatre, Leeds, May 8.
Quite Alone, drama, by Miss Rose Evans; Theatre Royal, Great Yarmouth, May 25.
The Ashantee War, burlesque, by James Sandford; Alexandra Opera House, Sheffield, May 25.
Disinherited; or, Left to Her Fate, drama, by Miss Rose Evans; T. R., Yarmouth, June 1.
A Slave's Ransom, drama, in three acts, by C. Osborne; T. R., Newcastle-upon-Tyne, June 4.
All for Himself, comedy-drama, in three acts, by C. Wills; Alexandra Theatre, Liverpool, June 5.
Basil's Faith, comedy; Theatre Royal, Hull, June 6.
A Crown for Love, comedy, by Miss Evelyn; Princess's Theatre, Edinburgh, June 17.
A Sailor's Devotion, drama, by Walter Rendall; Star Theatre of Varieties, Swansea, June 19.

Business is Business, comedy, in three acts, by Horace Wigan; Theatre Royal, Brighton, June 22.
The Young Pretender, comedietta, by James Belverstone; Theatre Royal, Dundee, June 29.
The Lock Out, drama; New Adelphi Theatre, Glasgow, July 6.
'98; *or, Faugh a Ballagh*, Irish drama, by Frederick Cooke; Prince of Wales, Rochdale, July 13.
Fearless Fred, the Fireman, drama, by G. Patterson; Alexandra Opera House, Sheffield, July 13.
A Brother's Life, drama, Royal Bijou Theatre, Paignton, July 16.
Hearts, comedy-drama, in three acts, by J. C. Bertie; T. R., Bishop Auckland, July 17.
Neale O'Neal, comedy, by W. Sidney; Prince of Wales Theatre, Liverpool, July 20.
Jerry's Wagers, comedy, in two acts, by F. Haywell; Theatre Royal, Manchester, August 3.
Taffy's Triumph, farce, by J. F. M'Ardle; Theatre Royal, Liverpool, August 10.
The Talisman, burlesque, by J. F. M'Ardle; Theatre Royal, Liverpool, August 10.
The Sphinx (English version), in four acts, by Campbell Clarke; T. R., Edinburgh, August 12.
Cattarina, comic opera, in two acts, libretto by Robert Reece, music by Frederic Clay; Prince's Theatre, Manchester, August 17.
1874; *or, High and Low, Rich and Poor*, drama, by John Elphinstone; Theatre Royal, Hanley, August 17.
The Wonderful Cousin, operetta, by M. Offenbach; Theatre Royal, Brighton, August 18.
Garrick; or, Acting in Earnest, comedy-drama, in three acts, by A. G. Daly; Princess's Theatre, Edinburgh, August 22.
Art, comedy-drama, by Cunningham Bridgeman; Bijou Theatre, Paignton, August 24.
A Trip to Scarborough, farce, by J. E. Soden; St. George's Hall, Scarborough, August 24.
Homeward Bound, nautical drama, in prologue and three acts, by J. C. Bertie, Lyceum Theatre, Sunderland, August 28.
Brave Harry Thorn, drama, by H. Stanley; Victoria Theatre, Longton, August 31.
Parted, drama, in four acts, by Wybert Reeve; Theatre Royal, Scarborough, September 2.
Love's Test, operetta, by Julian Edwardes; Victoria Hall, Norwich, September 4.
Light at Last, comedy-drama; Theatre Royal, Oldham, September 7.
Without Money or Friends, comedy-drama, in four acts, by Brandon Ellis; Royal Prince's Theatre, Portsmouth, September 7.
Devotion and Prejudice, comedy-drama, by R. Brough and J. V. Bridgeman; Theatre Royal, Brighton, Sept. 7.
Lynch Law, drama, by Henry Pettitt; Theatre Royal, West Hartlepool, September 19.
Mullibaloo, opera bouffe, by F. Green; Theatre Royal, Brighton, September 21.
The Glittering Gem, drama, by Charles R. Rennell; Theatre Royal, Oldham, September 21.
The Green Isle of the Sea, opera bouffe, in three acts; Princess's Theatre, Edinburgh, Sept. 21.
Fooled by Fortune, drama, in three acts, by Henry Walton; T. R., Liverpool, September 28.
The Red Light, drama, by H. Stanley; Theatre Royal, Longton, September 28.
Sail Ahoy, nautical drama; Tyne Theatre, Newcastle-upon-Tyne, September 29.
Goose Fair, farce, by F. R. Goodyer; Theatre Royal, Nottingham, October 2.
Lot No. 1; or, the Man in Possession, serio-comic drama, in one act, by Nelson Lee; Theatre Royal, Liverpool, October 5.
Abel Drake, drama, in five acts, by Tom Taylor and John Saunders; Theatre Royal, Leeds, Oct. 9.
The Last Sacrifice, drama; Theatre Royal, Great Yarmouth, October 12.
The Three Conspirators, musical sketch, by Alfred Thompson; Theatre Royal, Belfast, Oct. 16.
The Science of Love, operetta, by J. A. Harcourt; Noverre's Rooms, Norwich, October 16.
Les Cent Vierges, opera bouffe, in three acts (English version), by John Grantham; Theatre Royal, Brighton, October 17.
Dalham Forge, drama, by W. Stephens; Prince of Wales's Theatre, Warrington, October 19.
Innocence, comedy; Theatre Royal, Gloucester, October 22.
Gaiete, opera bouffe, by J. Eldred and H. Aylen; Theatre Royal, Sheffield, October 26.
Capt. Tom Drake, drama, in three acts, by W. Stephens; T. R., Macclesfield, November 6.
Change of Fortune is the Lot of Life, comedy-drama, by Mdlle. de Latour; T. R., Bath, Nov. 10.
The Sultan of Mocha, comic opera, in three acts, by Alfred Cellier; Prince's, Manchester, Nov. 16.
Weeds, comedietta, by T. Edgar Pemberton; Prince of Wales Theatre, Birmingham, Nov. 20.
How to Win a Wager, farce, by Mr. Otley; Old Theatre Royal, Bristol, November 30.
Madeline, drama, by Charles Cooke; Alexandra Opera House, Sheffield, November 30.

ROYAL VISITS TO THE THEATRES.—At the present day our theatres are frequently honoured by the presence of Royalty, and to their praise it may be spoken that they give little trouble to the management. But visiting the theatre half a century ago was a different affair, when we read of more than 300*l.* being expended to decorate the anteroom and the Royal box with hangings of satin and festoons of gold lace when the King visited the Opera in 1821. A Royal visit to Covent Garden, in 1823, attracted 4,255 persons, and the receipts were 971*l.* 18s. 6d.

MUSICAL COMPOSERS.—It is a singular fact that nearly every great musical composition was written at an early age. Rossini was not twenty when he wrote *Tancredi*. Mozart's chief works were the fruit of his youth. Mendelssohn died ere middle age. Beethoven wrote his finest compositions when quite young. Weber ended his career at an age when many are just starting on the voyage of life. Schubert's fine songs were written when he was a young man. The exceptions to the rule are so few that it would appear as if the buoyancy of youthful feelings was a necessary ingredient in musical composition.

Theatrical, Musical, and Equestrian Obituary for 1874.

ABBOTT, Charles, Pantomimist, aged 32, June 8.
ABBOTT, Harriet, Danseuse, November 1.
ADDISON, Edward Phillips, Comedian, aged 66, April 16.
ALLEN, Mrs., wife of F. Allen, Excelsior Circus, Darlington, February 19.
ALLEYNE, J. M., Chairman of the Alhambra Music Hall, Sheffield, aged 40, June —.
ANDERSON, John Henry, Wizard of the North, aged 59, February 2.
ANGELL, Victor (Mr. Potter), Gymnast, Melbourne, Australia, March 24.
ASHTON, Gordon, well known in the Profession, August 1.
ATHAY, W., Musician, July 24.
BACHMANN, Mrs. Gunther, German Actress, aged 50, January 17.
BARNETT, Humphrey, Acting Manager, aged 62, April 30.
BARNETT, Mrs. Richard, Actress and Vocalist, December 21, 1873.
BARRETT, John L., Comedian, aged 50, Barbadoes, April 8.
BARTHAL, Armand, French Dramatic Author, February —.
BATEMAN, Richard, formerly a Member of Mr. Chute's Company, March 20.
BEAUVALLET, Mons., French Tragedian, aged 72, December 21, 1873.
BECKETT, Thomas William, Actor and Pantomimist, aged 61, April 4.
BELLEW, J. C. M., the Popular Reader, aged 50, June 12.
BELL, William, Negro Artist, aged 21, October 14.
BERESFORD, Miss Blanche, Actress, aged 20, June 10.
BERTON, Francique, French Actor, aged 53, January 17.
BETTY, William Henry, the Young Roscius, aged 82, August 24.
BICKNELL, George James, Pianist, aged 35, March 11.
BIRCHENOUGH, Mrs. Ellen, wife of J. Birchenough, T. R., Dublin, October 30.
BLANCHARD, J. H. S., Comic Singer, aged 43, January 12.
BLANCHARD, Mrs. Ann, wife of S. B. Blanchard, Comedian, March 19.
BOND, Emmanuel, Music Hall Artist, March 20.
BONEHILL, Miss Marian, Serio Comic Vocalist, aged 25, May 23.
BOTLY, Mrs. (*née* Miss Fanny Chapman), Pianist, aged 29, June 7.
BOTTESINI, Pietro, Clarionet Player, June —.
BRAQUET, M., French Aëronaut, August 10.
BRENT, Miss Mabel (Mrs. Knight Aston), Actress, aged 25, February 26.
BROOKE, Mrs. C., wife of Richard Brooke, Negro Artist, aged 32, October 19.
BROOKS, Shirley, Dramatic Author, aged 57, February 22.
BURNS, Alfred, of the Queen's Theatre, Manchester, aged 34, September —.
CHILDE, Henry Langdon, Inventor of Dissolving Views, aged 92, October —.
CLACY, Frederick, Dwarf Pantomimist, aged 30, October 8.
COOKE, Mrs., wife of William Cooke, late Lessee of Astley's, August 6.
COLLINS, Mrs. E., wife of William Collins, Pantaloon, May 21.
CONNOLLY, James Smith, Tenor Singer, July 26.
COULON, Mons., French Singer, aged 53, October —.
CRAUFORD, W. R., of the Britannia Theatre, aged 45, March 14.
CULLENFORD, William, Secretary of the Royal General Theatrical Fund, aged 77, Sept. 6.
DALE, J. Baldwin, Comedian, aged 37, May 3.
D'ANTIGNY, Mdlle. Blanche, French Actress, June 27.
DAVIDGE, J. H., late Property Master at the Alhambra, aged 49, March 11.
DAVIES, Mrs. William, aged 72, well known in Musical Profession, December 15, 1873.
DAVIS, Thomas, late of the Alabama Minstrels, aged 48, February 27.
DAY, Mr., Master Carpenter, Prince of Wales's Theatre, Liverpool, December 25, 1873.
DE LACY, Walter, formerly Leader at the Middlesex Music Hall, July 28.
DE MOE, Willem, Musical Director and Composer, September 8.
DESCLEE, Mdlle., French Actress, aged 36, March 8.
DEWHURST, Mrs. M. M., wife of J. D. Dewhurst, Actor, aged 33, October 3.
DIEY, Mrs. Annie, wife of Alf Diey, Negro Comedian, October 2.
DORE, Hezekiah, Manager of Star Music Hall, Longton, aged 34, April —.
DOUGLASS, John, Proprietor of the Standard Theatre, aged 59, January 31.
DRAYTON, W. H., Tragedian, aged 38, February 1.
DUNCAN, David, Musician, aged 43, May 10.
EBURNE, William Hawthorne, Actor, late of the Adelphi, September 19.
EDGAR, Thomas, Musician, of Her Majesty's Private Band, aged 62, November 16.

EDMONDS, T. W. (Thomas Edmond Wharton), Prompter at the Princess's, January 29.
EEKHOFF, Isaac, of the Crystal Palace Orchestra, aged 64, November 1.
ELLIOTT, E. P. (professionally known as E. Green), late of the Surrey, aged 60, Jan. 8.
ELLIS, James, formerly Manager of Cremorne Gardens, aged 61, January 9.
ELTON, Frank, Comic Song Writer, November 12.
ELTON, Henry, Actor, late of the Vaudeville, aged 32, October 21.
EMERY, John, Comedian, of the Manchester Theatres, May 23.
ESTELLE, Miss Caroline, Danseuse, January 26.
FARMER, John, Buffo Singer, of Nottingham, aged 83, January 25.
FIELDING, William J., Vocalist, aged 48, July 10.
FORD, Mrs. Martin (*née* Miss Jeannie Scott), Actress, Melbourne, October —.
FORMES, Herr Theodor, Tenor Singer, October —.
FORSTER, Mrs., wife of Proprietor of Mitre Music Hall, Wigan, December 12, 1873.
FRANKLIN, Mrs., wife of H. Franklin, Theatrical Agent, aged 43, September 17.
FREEMAN, Thomas, Costumier, Theatre Royal, Dublin, aged 60, January 18.
GILLENO, Henry William, Circus Proprietor, November 20.
GLADHILL, John, Actor and Scene Painter, April 11.
GRAAU, Herr Jan de, Violinist, aged 21, January 8.
GROSSI, Mdlle., Contralto Singer, December —, 1873.
HACKETT, Miss Maria, aged 91, well known in Musical circles, November 5.
HAITE, J. J., Musical Composer, October —.
HALES, Henry, Theatrical Lace and Tinsel Manufacturer, aged 52, September 23.
HALL, Charles, Musical Conductor, aged 58, February 9.
HALLAM, Mrs. (*née* Miss Hattie Sheppard), Actress, Melbourne, September 21.
HARRIS, John, Lessee of Theatre Royal, Dublin, March 13.
HEMMINGS, William, of Myers's American Circus, May 5.
HERMANN, Theodore, late Musical Director at Theatre Royal, Haymarket, October 22.
HEYWOOD, Frank, Provincial Actor, January 30.
HILLIER, James, Actor and Comic Vocalist, aged 34, August 3.
HOPWOOD, William Henry, Music Publisher, aged 43, August 11.
HORNE, F. Lennox, Dramatic Author, aged 67, November 20.
HOYLE, Miss Fanny, of the Alexandra Opera House, Sheffield, July —.
IRELAND, Thomas, late of Haymarket and Adelphi, aged 65, December 22, 1873.
JANIN, Jules, French Author and Critic, aged 69, June —.
JOHNSTONE, John (one of the Brothers Ellis), Gymnast, aged 41, September 12.
KEMP, Mrs., wife of I. T. Kemp, Phœnix Music Hall, Dover, September 24.
KERRIDGE, Donald, Musical Director, Raglan Music Hall, October 15.
KILFOY, Tam, Violinist, May 29.
KINLOCH, John (J. D'Arcy), late of Princess's, aged 63, December 16, 1873.
LACY, Mrs., Actress, wife of Walter Lacy, aged 67, July 28.
LAIDMAN, C. H., Member of the West of England Histrionic Club, September 8.
LEDGER, Frederic, Proprietor of "The Era," aged 58, June 14.
LEE, Mrs. Henry, Actress, formerly of Drury Lane, Olympic, and Strand, aged 63, Jan. 23.
MANGES, Carl, Proprietor of Pavilion Theatre, Dowlais, August 2.
MANLEY, Mrs., Actress, aged 44, wife of Henry Manley, Tenor, January 12.
MANVERS, Charles (C. W. Marshall), Tenor Singer, February 22.
MASON, Mrs. Jane, late of the Wire Trellis Concert Hall, Barnsley, November 9.
MEADE, Mrs., wife of Henry Meade, Comedian, aged 26, February 3.
MCCOLE, John, well known in the Theatrical Profession, April 20.
MILANO, John, Harlequin and Ballet Master, aged 49, August 20.
MILES, Joseph, Musician of Sangers' Circus, May 21.
MILLINGHEN, J., father of the late John Milano, aged 95, November 18.
MONGINI, Signor, the Celebrated Tenor Singer, May —.
MOORE, Daniel, Negro Artist, aged 27, June 12.
NEILE, William Cyrus, Tenor Singer, of Moore and Burgess Minstrels, aged 25, Oct. 10.
NEVILLE, John Gartside, formerly of the Surrey, aged 87, March 16.
NISH, Antony, Musical Director of Moore and Burgess Minstrels, aged 43, October 3.
NORI, Nestor, Theatrical Manager at Pera, Constantinople, aged 37, October 11.
OLD, Mrs. Mary Ann, Actress, aged 83, November 2.
PAREPA-ROSA, Mme. Euphrosyne, Vocalist, aged 34, January 21.
PAPE, Herr, Clarionet Player at the Crystal Palace, September 8.
PARSONS, Tom, Comic Vocalist and Pantomimist, aged 60, October 23.
PENSON, John Cranmer, Actor, formerly of Covent Garden, aged 73, September 3.
PERCY, Harry, Comic Vocalist, aged 50, July 24.

PERKS, John, formerly of Astley's Amphitheatre, June 9.
PHILLIPS, Watts, Dramatic Author, aged 45, December 2.
PICKARD, Mrs. J., Ballad Vocalist, aged 34, July 5.
PICKUL, Sarah, wife of Stephen Pickul, Theatrical Manager, July 28.
PICKUP, Mrs. (*née* Miss Brooks), Actress, September 7.
PITT, Mrs. H. M. (Mme. Lilian), Actress, December 12, 1873.
PRIEST, Mrs. Sophia, wife of Proprietor of West-end Pal. of Varieties, Sheffield, a. 32, June 17.
POPE, John, Provincial Actor, aged 64, November 4.
PRICE, William, Provincial Actor, aged 62, December 16, 1873.
RADCLIFFE, Mat, Provincial Actor, aged 30, November 13.
RAPPO, Francois, German Theatrical Manager, aged 48, October 26.
RAYNHAM, Miss Carry, Danseuse, July 25.
REDGATE, William, Violinist, aged 66, January 30.
REYNOLDS, Charles H., Acting Manager, Leicester Theatre, February 26.
RICQUIRER, Mme. Florentine, French Actress, July —.
RIGER, John, Professor and Teacher of Music, aged 40, April 25.
RIX, John (Charles Clements), Comic Vocalist, aged 28, June 30.
ROBERTS, Mrs. Sarah (Miss Prestbury), Actress and Vocalist, December —, 1873.
ROBIN, Mons., Prestidigitateur, Paris, February —.
ROCHE, Mrs., wife of R. Roche, of the Alhambra, Northampton, aged 34, May 30.
ROMER, Robert, Actor, of the Adelphi, aged 66, April 5.
ROWLEY, Mrs. Anne, aged 27, wife of J. W. Rowley, Comic, August 20.
RUBINI, Mme. Adelaide, widow of the Celebrated Tenor, aged 79, January 30.
RUTLEY, Henry, Lessee of Theatre Royal, Portsmouth, aged 58, March 3.
RUSSELL, Henry, Trombone Player, October 23.
RYDER, Mrs., wife of John Ryder, of Drury Lane Theatre, November 27.
SANGUINETE, Signor, of the Carlo Fenice Theatre, Genoa, aged 74, April —.
SCARISBRICK, Mrs. (*née* Miss M. Whitnall), Vocalist, aged 45, August 11.
SECHAU, M., French Decorator of Theatres, aged 61, September —.
SERRET, Mons., French Dramatic Author, [illegible] —.
SIMMONDS, John, Provincial Actor, aged [illegible] February 1.
SMITH, Hugh, Lessee of the Victoria Music Hall, Newcastle-upon-Tyne, November 20.
SMITH, Mrs. (*née* Miss Ellen Mortimer), Actress, Melbourne, September —.
STAINSTREET, James, Pianist, June 14.
STARMER, Mrs., Actress, widow of Richard Starmer, Actor, aged 35, July 31.
STAUNTON, Howard, the Shakespearian Critic, June 22.
STONETTE, Alfred, Clown, aged 30, October 22.
TAUTIN, Mdlle. Lise, French Actress, aged 35, May —.
TAYLOR, Miss Elizabeth (one of the Sisters Graham), July 8.
TELBIN, William, Scenic Artist, aged 61, December 25, 1873.
THORNE, Mrs. Frances, wife of J. Thorne, Equestrian Clown, aged 42, January 14.
TRIPPAS, Henry, Manager of Malakoff Music Hall, Liverpool, July 30.
TUCKER, Mr., Violinist, of the Pavilion Theatre, January —.
WAGNER, Herr A., Stage Manager, Imperial Opera House, Berlin, November —.
WARNER, Mrs. H. (Mdlle. Emmie d'Este), Burlesque Actress, aged 29, January 18.
WATSON, Mrs. Fanny Mary, Theatrical Manageress, aged 92, November 29.
WATTS, Francis Walter (Frank Clifford), Actor, February 24.
WESTON, Edward, formerly Proprietor of the Royal Music Hall, Holborn, aged 54, Mar. 12.
WIGHTMAN, T. C., connected with the Equestrian Profession, March 18.
WILD, Mrs. Louisa, Provincial Actress, aged 56, January 18.
WILDISH, Charles Henry, Property Man, at Theatre Royal, Liverpool, aged 27, July 26.
WILLIAMS, Thomas J., Dramatic Author, aged 50, September 8.
WILSON, George, Pianist and Composer, aged 21, October 7.
WRIGHT, Jonas S., Theatrical Manager, aged 35, July 16.
YOUNG, Charles Frederick, Comedian, Sydney, Australia, January 29.
YOUNG, Gilbert, Provincial Actor, April 20.

HOW "PIZARRO" WAS WRITTEN.—Only four acts of this play were written when the night of performance came, and the manager having caught his dramatic author, caged him until he had completed the work. Shut up in a room by himself, with a plate of sandwiches and a couple of claret, Sheridan wrote the fifth act while the other portions of the play were acted. Supposing *Pizarro* had failed to please the audience, the author might have suspended his labour.

FIRST APPEARANCES IN LONDON

OF

ACTORS AND ACTRESSES.

*** THE FOLLOWING LIST IS SUPPLEMENTARY TO THE EXTENDED ONE WHICH HAS APPEARED IN PREVIOUS NUMBERS OF "THE ERA ALMANACK."

Achard, M., Drury Lane, June 4, 1874, Raoul, *Les Huguenots.*
Appleby, Thomas B., Opera Comique, Aug. 22, 1874, The Governor, *The Broken Branch.*
Behrens, Herr, Drury Lane, March 28, 1874, Rocco, *Fidelio.*
Bianchi, Mdlle., Covent Garden, April 25, 1874, Oscar, *Un Ballo in Maschera.*
Blume-Dorini, Signor, Covent Garden, April, 11, 1874, Almaviva, *Il Barbiere di Siviglia.*
Bolis, Signor, Covent Garden, April 16, 1874, Arnoldo, *Guglielmo Tell.*
Butler, Edward, Marylebone, Oct. 17, 1859, Alonzo, *Pizarro.*
Butler, Miss Mary Maude, Gaiety, Dec. 26, 1872, Lilian Fern (the Child), *Trotty Veck.*
Calasch, Mdlle. Clemence, Covent Garden, May 30, 1874, Siebel, *Faust.*
Carden, James, Britannia, Sept. 14, 1874, Badger, *The Streets of New York.*
Catalani, Signor, Drury Lane, April 18, 1874, Figaro, *Il Barbiere di Siviglia.*
Claude, Miss Angelina, Strand, April 14, 1873, Rosalie Ramponneau, *Nemesis.*
Clynds, J. H., Grecian, Oct. 8, 1874, Hamlet, *Hamlet.*
Colona, Edgardo, St. James's, Aug. 15, 1868, Richard the Third, *Richard the Third.*
Cottino, Mdlle., Covent Garden, April 13, 1874, Inez, *La Favorita.*
Craufurd, Russell, Prince of Wales's, April 4, 1874, Sir Harry, *School for Scandal.*
Crowhurst, W., Sangers' Amphitheatre, Nov. 21, 1874, Dick Turpin, *Turpin's Ride to York.*
De Reschi, Signor, Drury Lane, April 11, 1874, Alfonso, *La Favorita.*
Douglas, Miss May, Olympic, Sept. 14, 1874, Marianne, *The Two Orphans.*
Drummond, Miss Dolores, Standard, Nov. 23, 1874, Hermione, *Winter's Tale.*
Estcourt, Arthur, Vaudeville, Aug. 25, 1873, Dangle, *The Critic.*
Fairfax, Mrs., Gaiety, June 13, 1874, Julie, *The Hunchback.*
Fuller, Frank, East London, Oct. 11, 1871, Mat and Reuben Graves, *Mat Graves.*
Gainsborough, Miss, Queen's, Oct. 20, 1872, the boy, Amos Clarke, *Amos Clarke.*
Gilandi, Signor, Drury Lane, June 8, 1874, Ferrando, *Rigoletto.*
Hall, J. L., St. James's, Oct. 24, 1874, Rolando Fidget, *A Guardian Angel.*
Heilbron, Mdlle., Covent Garden, March 31, 1874, Violetta, *La Traviata.*
Hollingshead, Miss Bessie, St. James's, June 18, 1874, Barbara Hare, *East Lynne.*
Huntley, Mrs., Olympic, Sept. 14, 1874, La Frochard, *The Two Orphans.*
Jocelyn, Miss F., Gaiety, Dec. 26, 1872, Spirit of the Chimes, *Trotty Veck.*
Leighton, Miss, Queen's, March 28, 1874, Julia, *The Hunchback.*
Lodi, Mdlle., Drury Lane, March 21, 1874, Amina, *La Sonnambula.*
Macdermott, G. H., Grecian, April 18, 1870, Captain Dudley Lazonby, *Nobody's Child.*
Macklin, F. H., Queen's, June 21, 1873, Vicomte Melun, *King John.*
Meyrick, Miss Ellen, Adelphi, Jan. 31, 1874, Alice May, *Rough and Ready.*
Montal, Miss Lottie, Alhambra, Aug. 3, 1874, Rose Michon, *La Jolie Parfumeuse.*
Munroe, Miss Katrine, Gaiety, Sept, 26, 1874, Catherine, *Love Apple.*
Nicholls, H., Surrey, Oct. 3, 1874, Honeybun, *Did You Ever Send Your Wife to Camberwell.*
Orelli, Mdlle., Drury Lane, May 5, 1874, Violetta, *La Traviata.*
Pascard, Madame, Princess's, June 4, 1874, La Fiammina, *La Fiammina.*
Perkins, Signor Giulio, Drury Lane, April 11, 1874, Baldassare, *La Favorita.*
Rita, Madame Pauline, Opera Comique, Aug. 22, 1874, Jean, *The Broken Branch.*
Robertson, Lionel, Surrey, Nov. 2, 1872, Prince Khovalenski, *The Serf.*
Robson, Stuart, Gaiety, July 1, 1874, Hector, *Led Astray.*
Roland, Frank, Opera Comique, Dec. 26, 1870, Eugene Wrayburn, *Found Drowned.*
Savelli, Mdlle., St. James's, May 2, 1874, Bi-bi, *Vert-Vert.*
Siugelli, Mdlle., Drury Lane, May 12, 1874, Caterina, *Caterina.*
Thorne, Charles R., Gaiety, July 1, 1874, Count Rodolphe, *Led Astray.*
Walton, Miss Minnie, Haymarket, Oct. 10, 1874, Mary Meredith, *Our American Cousin.*
Ward, Miss Genevieve, Adelphi, March 20, 1874, Alexina, *Exiles of Siberia.*
Williams, Arthur, St. James's, Dec. 26, 1868, Julius Crandust, *Glitter.*
Wildey, Miss Annie, Philharmonic, Jan. —, 1871, Fredegonde, *Chilperic.*
Wood, Murray, Surrey, Nov. 2, 1872, Ivan Khorvich, *The Serf.*

A MUSICAL COMPLIMENT.—Rossini was prone to forget the names of persons introduced to him, and one day meeting Bishop, the well-known English composer, in London, he began, "Ah! my dear Monsieur"—but he had completely forgotten Bishop's name, and could get no further; but to show that he really remembered him, Rossini began merrily whistling Bishop's glee, "When the wind blows."

THEATRES IN GREAT BRITAIN.

ABERDEEN—Royal.
Her Majesty's Opera, W. Gomersal.
ALDERSHOT—Royal Club House, Major Goodenough, Secretary.
ARBROATH—Royal, J. D. Lowden.
ASHTON-UNDER-LYNE—Star, Joseph Booth.
AYR—Queen's, J. Smith.
BARNSLEY—Queen's, M. Wardhaugh.
BARNSTAPLE—Royal, Beckett and Norton.
BARROW-IN-FURNESS—Royal, E. Lawson.
New Amphitheatre—J. W. Lawrence.
BATH—Royal, W. Duck.
BELFAST—Royal, J. F. Warden.
BIRKENHEAD—Royal, C. H. Duval.
BIRMINGHAM—Royal, M. H. Simpson.
Prince of Wales, J. Rodgers.
BISHOP AUCKLAND—Royal, Horace Butler.
BLACKBURN—Royal, C. H. Duval.
BLYTH—Octagon, R. Fynes.
BOLTON—Royal, J. P. Weston.
BRADFORD—Royal, Charles Rice.
BRECON—Royal.
BRIGHTON—Royal, H. Nye Chart.
BRISTOL—Royal, J. H. Chute.
New Royal, J. H. Chute.
BURNLEY—Royal Albert, L. Ashworth.
BURTON-ON-TRENT—W. H. Wilson.
BURY ST. EDMUNDS—Royal.
BURY (Lancashire)—Royal, H. Loydall.
CAMBRIDGE—Royal, Fred. Hughes.
CANTERBURY—Royal, W. Davey.
CARDIFF—Royal, L. Esmonde.
CARLISLE—Royal, W. Royston.
CHELTENHAM—Royal, W. Duck.
CHESTER—Royal, C. H. Duval.
CHESTERFIELD—Royal, B. Kelly.
COATBRIDGE—Royal, W. H. Sennett.
Adelphi, John Sheridan.
Prince's, John Duckenfield.
COLCHESTER—Royal.
CORK—Royal, R. C. Burke.
COVENTRY—Royal, F. Cooke.
Victoria, J. G. Taylor.
CROYDON—Royal, C. Kelly.
DARLINGTON—Royal, Mrs. G. H. Chaplin.
DAVENTRY—Royal.
DERBY—Varieties, J. Redgate.
DEWSBURY—Royal, Loome and Windley.
DONCASTER—Royal, Capt. Disney Roebuck.
DOUGLAS—Royal, John Coleman.
DUBLIN—Royal, J. and M. Gunn.
Gaiety, J. and M. Gunn.
Queen's, Arthur Lloyd.
DUMFRIES—A. D. M'Neill.
DUNDEE—Royal, R. Cowie, jun.
Operetta House, W. McFarland.
EDINBURGH—Royal, R. H. Wyndham.
Operetta House, C. Bernard.
Princess's, A. D. M'Neill.
Southminster, Henry Levy.
ELGIN—Royal, E. Duckenfield.
EXETER—Royal, F. Neebe.
FALKIRK—Royal, F. Alderson.
GLASGOW—Adelphi, Mrs. D. P. Miller.
Gaiety, Charles Bernard.
Prince of Wales's, Alfred Davis.
Royal, Glover and Francis.
GLOUCESTER—Royal, T. Dutton.
GOOLE—Royal, F. Bulstrode.
GRAVESEND—Royal, C. Slater.
Rosherville, —. Jones.
GREENOCK—Royal, A. Wright.
GREENWICH—Royal, Jones Finch.
GREAT GRIMSBY—Royal, W. Raymond.
GUERNSEY—Royal, R. F. Smith.
HALIFAX—Royal, Alfred Young.
HANLEY—Royal, James Elphinstone.
HARTLEPOOL—Royal, C. Humble.
HARTLEPOOL (West)—Royal, J. O. Shepherd.
Gaiety, J. Batist.
HASTINGS—Royal, H. Hampton.
HUDDERSFIELD—Royal, E. Clayton.
Gymnasium, J. W. White.
HULL—New Royal, Sefton Parry.
IPSWICH—Royal, W. Burgess.
JARROW-ON-TYNE—Royal, T. H. Shorrocks.
JERSEY—Royal.
KIDDERMINSTER—Royal, Capt. D. Roebuck.
KILMARNOCK—Royal, Wood Taylor.
LEEDS—Royal, J. Coleman.
Amphitheatre, Wilson Barrett.
LEICESTER—Royal, Elliot Galer.
LIMERICK—Royal, J. Fogerty.
LINCOLN—Royal, J. Coleman.
LIVERPOOL—Alexandra, Edward Saker.
Amphitheatre, Leslie and Courtenay.
Colosseum, T. T. Heath.
New Gaiety, C. H. Duval.
Prince of Wales, W. Sidney.
Royal, Isaac De Frece.
Rotunda, D. Grannell.
LONDON—Adelphi, B. Webster.
Albion, Michael Abrahams.
Alhambra, Co., Limited.
Alexandra, J. T. Pede.
Amphitheatre, J. Hollingshead.
Astley's, J. and G. Sanger.
Britannia, Mrs. S. Lane.
Bower, V. Hazleton.
Charing Cross, J. S. Clarke.
City of London.
Criterion, Spiers and Pond.
Covent Garden, F. Gye.
Court, Miss M. Litton.
Drury Lane, F. B. Chatterton.
East London, F. Wright.
Elephant and Castle, R. Freeborne.
Gaiety, J. Hollingshead.
Garrick.
Globe, Francis Fairlie.

LONDON (continued)—
Grecian, G. Conquest.
Haymarket, J. B. Buckstone.
Her Majesty's.
Holborn, Morris James Guiver.
King's Cross.
Lyceum, H. L. Bateman.
Marylebone, J. A. Cave.
Olympic, Henry Neville.
Opera Comique, Miss Amy Sheridan.
Pavilion, Morris Abrahams.
Philharmonic, Company (Limited).
Princess's, F. B. Chatterton.
Prince of Wales's, Mrs. Bancroft.
Queen's.
Royalty, Miss Henrietta Hodson.
Sadler's Wells.
St. George's, Dr. Wylde.
St. James's, Mrs. John Wood.
Standard, J. and R. Douglass.
Strand, Mrs. Swanborough.
Surrey, William Holland.
Varieties, George Harwood.
Vaudeville, D. James and T. Thorne.
Victoria, W. T. Frewer.
Victoria Hall (Bijou), T. Bayley.
Crystal Palace, Company.
Cremorne Gardens, J. Baum.
North Woolwich Gardens, W. Holland.
LONGTON—Royal, M. Wardhaugh.
LOWESTOFT—Royal, S. Geary.
LYNN—Royal, J. F. Young.
MACCLESFIELD—Royal, J. Harrington.
MAIDSTONE—Royal, G. Ellerton.
MANCHESTER—Royal, J. Knowles.
Prince's, C. Calvert.
New Queen's, E. Henry.
MARGATE—Royal, R. Fort.
MIDDLESBOROUGH—Royal, John Imeson.
NEWCASTLE-UNDER-LYME—
Royal, J. Windley.
NEWCASTLE-UPON-TYNE—
Royal, Glover and Francis.
Tyne, G. Stanley.
NEWPORT (Mon.).—Victoria, H. P. Bolt.
NORTHAMPTON—Royal.
NORWICH—Royal, W. Sidney.
NOTTINGHAM—Royal, F. Musgrave.
OLDHAM—Royal, G. Spencer.
OXFORD—Royal, H. Hatch.
PAIGNTON—Royal Bijou, H. Braham.
PAISLEY—Royal, J. McDonald.
Exchange Rooms, M. Kyle.
PLYMOUTH—Royal, J. R. Newcombe.
PORTSMOUTH—Royal, Company.
Prince's, Company.
St. George's Hall, Mrs. Atkins.
PRESTON—Royal, C. H. Duval.
READING—Royal, Elliot Galer.
RICHMOND—Her Majesty's, W. Sidney.
ROCHDALE—Prince of Wales, E. Bell.
ROCHESTER—Lyceum, Wolten and Powell.
ROTHERHAM—Royal, S. Sweeney.
RUNCORN—Royal, T. Payne.
RYDE—Royal, Company.
SCARBOROUGH—Spa, Cliff Bridge Comp.
Royal, W. Reeve.
Londesborough, W. A. Waddington.
SEAHAM HARBOUR—Royal, J. T. Mickman.
Alhambra, J. C. Hunter.
SHEFFIELD—Royal, L. J. Sefton.
Alexandra Opera House, T. Youdan.
SHIELDS (North)—Royal, G. G. Whyatt.
SHIELDS (South)—Royal, J. W. Kimber.
SHREWSBURY—Royal, Thomas Maddox.
SITTINGBOURNE—Royal.
SOUTHAMPTON—Royal, G. Melville.
SOUTHPORT—Vaudeville, J. Malvern.
SPENNYMOOR—Cambridge, Mrs. G. L. Watson.
STAMFORD—Royal, H. Johnson.
STOCKPORT—Royal.
STOCKTON-ON-TEES—Royal, T. Devereux.
New Royal, G. H. Chaplin.
Royal Star, T. Nelson.
ST. HELEN'S—Royal, C. H. Duval.
STRATFORD-ON-AVON—Royal, W. Adams.
SUNDERLAND—Royal, G. G. Whyatt.
Lyceum, Alfred Davis.
SWANSEA—Royal, G. Melville.
Star, G. Melville.
TODMORDEN—Royal, A. Court.
TORQUAY—Lyceum.
TUNSTALL—Royal, W. H. Smith.
UXBRIDGE.—Royal, Miss Helen Paget.
WAKEFIELD—Royal, Mrs. J. Brooke.
WALSALL—Alexandra, C. Crooke.
WARRINGTON—Prince of Wales, R. Stringer.
WEST BROMWICH.—Royal Exchange, C. Udall.
WEYMOUTH—Royal, F. Neebe.
WHITEHAVEN—Royal, E. Fletcher.
WIGAN—Royal, W. Champion.
WILLINGTON—Royal, Gothard Hillier.
WINDSOR—Royal, W. Mason.
WOLVERHAMPTON—Royal, J. S. Brewster.
Prince of Wales, J. S. Brewster.
WORCESTER—New Royal, Loome & Windley.
WORKINGTON—Royal, J. B. Clifford.
WOOLWICH—Royal, Fred. Hazleton.
YARMOUTH—Royal, J. G. Flower.
YORK—Royal, J. Coleman.

HAYDN.—The celebrated Haydn composed, from his 18th to his 73rd year, 113 overtures, 153 pieces for the viola di gamba, 20 divertismentos for various instruments, 3 marches, 24 trios, 6 violin solos, 15 concertos for different instruments, 30 services, 83 quartetts, 66 sonatos, 42 duets, 2 German puppet-operas (a performance which the Empress Maria Theresa was much attached to), 5 oratorios, 365 Scotch airs, and 400 minuets and waltzes.

MUSIC HALLS IN GREAT BRITAIN.

ABERDARE—Volunteer, J. Woodcock.
ABERDEEN—Alhambra, W. M'Farland.
ACCRINGTON—Albion, H. Maudsley.
New Market Tavern, H. Maudsley.
ALDERSHOT—Victory, A. R. Steele.
Alexandra, R. Featherstone.
Red, White, & Blue, Mrs. G.S. Lincoln.
ASHFORD—Volunteer, J. Moore.
ASHTON-UNDER-LYNE—Star, Company.
People's, W. Herwin.
BARNSLEY—Surrey, Robert Forster.
Wire Trellis, J. Mirfin.
BARROW-IN-FURNESS—
Alhambra, Bell and Atkinson.
Star, Messrs. Hunter and Steen.
BATH—Alhambra, W. Fisher.
BELFAST—Alhambra, Dan Lowrey.
Imperial Colosseum, G. Wallace.
BIRKENHEAD—
Birkenhead Arms, R. Jordan.
Argyle, D. Grannell.
BIRMINGHAM—
Birmingham, Messrs. Phillips and Choules.
Crystal Palace, J. Day.
London Museum, G. Biber.
Star, W. Walker.
Steam Clock, J. Inshaw.
BILSTON—Lion Hotel, W. G. Masters.
BISHOP AUCKLAND—Royal, A. Boyd.
BLACKBURN—Odd Fellows, Barlow.
People's, Mrs. Entwistle.
Haymarket, J. Rogerson.
BOLTON—Museum, J. P. Weston.
BOOTLE—Alhambra, C. Bishop.
BOSTON—Falcon Hotel, W. Hattersley.
BRADFORD—
Alhambra, W. Morgan.
Clifton, B. Holmes.
Brewers' Arms, J. Rigg.
Pullan's, H. Pullan.
Colosseum, Messrs. Smith and Binks.
BRENTWOOD—Ward's, W. Ward.
BRIERLEY HILL—
BRIGHTON—Oxford, B. W. Botham.
BRISTOL—Alhambra, R. F. Jones.
Foresters', James Nash.
Palace of Varieties, G. W. Harris.
BROMPTON (Kent)—
Shepherd, R. Farrant.
BROTTON—Cleveland, Charles Sinclair.
BROWNHILLS, near Walsall—
Station, W. Roberts.
BURNLEY—Museum, H. Mitchell.
Bay Horse, J. Cowell.
People's, J. W. Allen.
BURSLEM (Staffordshire)—
Prince Albert, J. Harding.
Oxford, Dave Hurley.
BURTON-ON-TRENT—Alhambra, H. Potter.
BURY (Lancashire)—Albion, H. Howarth.
Victoria, T. Blomley.
CANTERBURY—Alexandra, R. Quelch.
Apollonian, J. Tapsall.
CARDIFF—Victoria, F. W. Hoffmann.
CARLISLE—Prince's, W. Royston.
CASTLEFORD—Prince Arthur, T. Heptinstall.
CHATHAM—
Alhambra, Doricourt and Clements.
Barnard's, D. Barnard.
Shepherd, R. J. Farrant.
CHELTENHAM—
Wellington, J. Riste.
CHESTERFIELD—Spa, J. J. Mason.
West-end, H. Coulter.
CHORLEY—Mechanics', W. Seacroft.
CONSETT—Consett, E. Fielding.
COVENTRY—Victoria, J. G. Taylor.
Sydenham Palace.
CREWE (Cheshire)—Adelphi, J. Steele.
Express, George Oliver.
Oak Farm, W. G. Stewart.
DALTON-IN-FURNESS, Victoria, T. Hardy.
DEAL—Paragon, James Elson.
DERBY—
Theatre of Varieties, J. Redgate.
Wellington, S. Kent.
Scarsdale, C. Walker.
DONCASTER—Duke of York, Dodgson.
Oxford, Arundel.
Surrey, Harrison.
DOVER—Oxford, W. R. Marsh.
Clarence, B. Browning.
Phœnix, I. Kemp.
DUBLIN—Carlton, R. T. Williamson.
Harp, M. Nolan.
Grafton, Messrs. West and Dust.
Monster Saloon, Mrs. Connell.
City, J. S. Lofthouse.
Garrison, N. Walsh.
Magnet. J. O'Connor.
DUDLEY—Alexandra, Atkinson.
Barrel, T. Charles.
Castle, Mrs. Belton.
Railway, J. Walmsley.
The Vine, Ellis.
London Wine Vaults, C. Hardy.
Malt Shovel, —. Wright.
DUNDEE—Dundee, W. M'Farland.
ELLAND (Yorkshire)—
Alhambra, C. J. Gelder.
FALMOUTH—King's Arms.
GATESHEAD—Alexandra, E. J. Edwins.
People's, E. J. Allnutt.
GLASGOW—Alexandra, C. T. Owen.
Alhambra, Dr. Edwards.
Britannia, H. T. Rossborough.
Brown's, D. Brown.
Royal Albert, C. T. Owen.

GLASGOW (continued)—
Scotia, Mrs. Baylis.
Whitebait, Adams and Muir.
GLOUCESTER—Alhambra, J. Baylis.
Star, F. W. Davis.
GOVAN, Clyde, R. Jefferson.
GRAVESEND—Oxford, R. A. Hyde.
GREAT BRIDGE—Stork, J. R. Lee.
GREAT GRIMSBY—Freeman's, J. Hall.
Humber, F. M. Barber.
New Victoria, E. Frith.
GREENOCK—Royal Lorne, J. Moss.
Macdonald's, J. Macdonald.
GREENWICH—
Crowder's, C. S. Crowder.
Clarance, John Smith.
GUISBOROUGH—Priory, Sisters Graham.
HALIFAX—Crystal Palace, T. Greenwood.
Grecian, A. B. Pollard.
Odd Fellows, J. Stansfield.
Royal, G. Littlewood.
HANLEY—Alexandra, G. Ashford.
Alhambra, C. Simpson.
Circus, W. H. Wilson.
George and Dragon, B. Wright.
People's, T. J. Rodgers and Warrillow.
HUDDERSFIELD—Fountain, C. Cartlidge.
HULL—Alhambra Palace, C. H. & J. Hunt.
Mechanics', J. H. Wood.
HYDE—Railway Hotel, J. Booth.
Theatre Royal, H. Mason.
ILKLEY (near Leeds)—Wharfdale, R. Short.
JARROW-ON-TYNE—Royal, T. Holmes.
JERSEY—London Pavilion, C. Brown.
KEIGHLEY—Grand National, Company.
Haymarket Hotel, G. Corlass.
People's, Litherland and Norton.
KIDSGROVE (Tunstall)—Albion, J. Shutt.
KIRKGATE—Priestley's, P. Waddington.
LANCASTER—Odd Fellows, E. Taylor.
LEEDS—Angel, John Brooke.
Bay Horse, H. Pickard.
Dock Street, J. Molyneaux.
Princess's, J. Hobson.
Rose and Crown, J. Binks.
Varieties, C. Thornton.
White Hart, G. Gray.
LEICESTER—Midland, W. Paul.
Star, H. W. Gilleno.
LEITH—Royal, J. Davidson.
Star, G. J. Cruvelli.
LIVERPOOL—Alhambra, J. De Frece.
Apollo—Eugene Rivalli.
Cambridge, Joe Travis.
Casino, J. W. Tudor.
Constellation, J. Cohen.
London, J. Simmons.
Malakoff, Dan Lowrey.
Oxford, J. Cohen.
Parthenon, J. G. Stoll, jun.
Royal, E. A. Griffiths.
Star, Ambrose, Fineberg, and Lees.
Tudor's Varieties, John Tudor.
Vine, W. F. Naylor.

LONDON—Alexandra, H. Hart.
Alhambra Temperance, Tanner & Parkes.
Battersea, J. Barrett.
Bedford, A. Trotman.
Cambridge, G. W. Nugent.
Canterbury, W. Johnson.
Deacon's, J. Deacon.
Lusby's, W. Lusby.
Evans's, Co. (Limited).
Foresters', R. Fort.
Fredericks's Palace, G. Fredericks.
Gatti's, C. and R. Gatti.
Kensington, Miss Ellington.
Knightsbridge E. G. Chapman.
London Pavilion, M. Loibl.
Marylebone, R. F. Botting.
Metropolitan, Gooch and Son.
Middlesex, H. G. Lake.
Oxford, M. R. Syers.
Raglan, H. Hart.
Regent, W. P. Kesterton.
Royal, J. S. Sweasey.
Sam Collins's, H. Watts.
South London, Speedy and J. J. Poole.
Standard, Elliott.
Star, Thomas Hayes.
Sun, E. Williams.
Winchester, R. Preece.
LONGTON (Staffordshire)—
Borough, S. Bridgwood.
Star, W. Tipper.
People's, T. Bond.
MACCLESFIELD—Cross Keys, T. Bailey.
Bridge Inn, Oldham.
Theatre of Varieties, J. Tute.
York Hotel, Mrs. Bramhall.
MAIDSTONE—Phœnix, D. J. Halliday.
MANCHESTER—Alexandra, W. S. Booth.
Dog and Partridge, W. Smith.
Grecian, J. Bennett.
People's, T. B. Burton.
The Oxford, J. Reilly.
Victoria, F. G. Barratt.
Regent, J. Comann.
Rising Sun, W. Sidebottom.
Shakspeare, Pickford.
MERTHYR—Bird-in-Hand, L. J. Davies.
MEXBOROUGH—Alexandra, Montague.
MIDDLESBOROUGH-ON-TEES—
Oxford, J. Imeson.
Prince of Wales, George Hearse.
MORLEY—Alliance, B. H. Worrall.
MOTHERWELL—Varieties, Company.
NEWCASTLE-ON-TYNE—Victoria.
New Tyne, Tom Sayers.
Oxford, J. Bagnall and W. W. Blakey.
NEWPORT—Varieties, E. Evans.
People's, Messrs. B. and A. King.
NORTHAMPTON—Alhambra, R. Roche.
NORWICH—East of England, T. J. Rodgers.
NOTTINGHAM—Alhambra, Kirk & Seward.
Oxford, George Dusoni.
Star, H. Metheringham.
St. George's, G. Hooper.

NUNEATON—Granby, Mr. Winter.
OLDBURY—Cracknell's, H. Cracknell.
OLDHAM—Adelphi, Company.
Albert, Wright Parker.
Mumps, J. Hunter.
People's, W. Jefferyes.
PAISLEY—Exchange, Macdonald & Williams.
PLUMSTEAD—Lord Raglan, W. Raymond.
PORTSMOUTH—South of England, H. C. Hughes.
PRESTON—George, M. Brown.
King's Head, J. Blackoe.
RAMSGATE—Alexandra, H. Hart.
Assembly Rooms, H. Hart.
Harp, Mrs. Martin.
RIPLEY—Varieties, T. W. Chandler.
ROCHDALE—London, W. Jefferyes.
ROTHERHAM—Alexandra, S. Sweeney.
Clarence, G. Towers.
Effingham, W. Bowler.
Thatched House, J. Davies.
SALFORD—Polytechnic, E. Simpson.
SANDGATE—Alhambra, Mrs. R. Rigden.
SHEERNESS—Oxford, J. Morton.
SHEFFIELD—Alhambra, W. Cooper.
Canterbury, J. M'Coy, jun.
Fleur-de-Lis, Mrs. E. Parsonage.
London, W. Cooper.
Lyceum, J. Simpson.
New Star, Alf. Milner.
Old Tankard, T. Turner.
Pavilion, T. Jackson.
Roebuck, J. F. Thorpe.
West End Palace, W. Priest.
SHIELDS (North)—
Northumberland, T. Smith.
SHIELDS (South)—Alhambra, S. B. Siddall.
SOUTHAMPTON—Gordon's, J. W. Gordon.
Royal York, W. Hyles.
STALYBRIDGE—People's, G. F. Charles.
STANLEY (Co., Durham)—Co-operative, L. Haller.
STANNINGLEY (near Leeds)—Talbot, D. Lax.
STOCKPORT—Apollo, W. H. Mayoh.
People's, W. Revill.
STOCKTON-ON-TEES—Alhambra, T. Devereux.
Oxford, Mrs. J. W. Spence.
Royal Star, T. Nelson.
ST. HELEN'S—Pitman's, J. C. Pitman.
SUNDERLAND—
Wear, S. H. Bell.
SWANSEA—
Corporation Arms, H. Tate.
Gloster, J. Thomas.
Star Varieties, G. Melville.
SWINDON—Regent, J. Bishop.
SYDENHAM—Talma, W. Smith.
THORNLEY—T. of Varieties, Richey & Thorp.
TOLL END—Shakespeare, J. Hatherway.
TUNSTALL—Crystal Palace, W. Smith.
People's, Mrs. E. Dean.
WAKEFIELD—Theatre Royal, Mrs. J. Brooke.
WALSALL—Alexandra, C. Crooke.
People's, H. Wearing.
St. James's, H. Mills.
WESTGATE—Bee Hive Inn, F. Steel.
Victoria, Mrs. Lonsdale.
WHITEHAVEN—Alexandra, J. Lomax.
WIGAN—Alexander, W. Johnson.
Bridge Inn, S. Sedgwick.
Rope and Anchor, T. Taylor.
WILLINGTON (Durham)—
Albert, J. Rodgers.
WINDSOR—Wellington, A. Wheeler.
WOLVERHAMPTON—Museum, J. Stott.
WOOLWICH—
Alhambra, W. Heathman.
Canterbury, G. Moreland.
Ship Hotel, Mrs. Slowman.
WORCESTER—Prince of Wales, J. Hill.

DRAMATIC INSTITUTIONS.

COVENT GARDEN THEATRICAL FUND.—Instituted, 1760. Incorporated, 1774. Office—10, Lowther Arcade.

DRURY LANE THEATRICAL FUND.—For the support of Decayed Actors and Actresses, Members of H. M. Company of Comedians, their Widows and Children. Instituted by David Garrick, 1766. Incorporated 1775. Office—27, Great Queen-street, Lincoln's Inn-fields, W.C.

ROYAL GENERAL THEATRICAL FUND.—Instituted, February 16th, 1839. Incorporated by Royal Charter, January 29th, 1853. For granting permanent pensions to actors, actresses, chorus-singers, dancers, pantomimists, and prompters. Secretary—Mr. Gaston Murray.

DRAMATIC, EQUESTRIAN, AND MUSICAL SICK FUND ASSOCIATION.—Established, 1855, for the purpose of aiding members of the above professions in sickness and distress. Office—20, Tavistock-street, Covent-garden. Secretary—J. W. Anson.

ROYAL DRAMATIC COLLEGE.—Instituted, July, 1858. Incorporated, June, 1859. To provide homes and maintenance to aged and infirm actors and actresses. Office—411, Strand.

MUSIC HALL SICK FUND PROVIDENT SOCIETY.—The object of this Association is to afford relief to the Members when sick, incapacitated by age or infirmity, or suffering from misfortune or death. All persons, of either sex, who shall have been two years in the profession, or whose livelihood is derived direct from Music Halls, are eligible. Offices—York Hotel, Waterloo-road, London.

AN ABSENT COMPOSER.—When Beethoven was occupied with the composition of his great work he forgot everything else, and ate, drank, walked, and talked like a somnambulist. One day, at Vienna, about the period of the composition of the Pastoral Symphony, he went into a restaurant and ordered dinner. A few moments passed, and Beethoven became absorbed. Presently the waiter came with the food. "Thank you," said Beethoven, "I have dined," and before the astonished waiter could contradict him, the great composer placed upon the table the price of the dinner and vanished. How delightful it would be if we could record the precise musical phrase which then occupied him.

LONDON MUSIC-HALL ARTISTES.

SENTIMENTAL SINGERS.

Alberto, Madame.
Astropp, Miss Maggie.
Barrie, Miss M.
Beaumont, Miss Lizzie.
Bella, Miss Kate.
Belmore, Miss Amy.
Bertram, Miss Ida.
Beverley, Miss Clara.
Brougham, Miss.
Burns, Miss Jessie.
Burton, Miss Madeleine.
Cantrell, Miss.
Carrington, Miss.
Chapman, Miss Laura.
Clare, Miss Edith A.
Claridge, Miss.
Clayton, Miss Agnes.
Clayton, Miss Annie.
Collis, Mrs. T. W.
Corri, Miss Nelly.
Corri, Miss Katie.
Dallas, Miss E.
Day, Miss Emma.
De Courcy, Miss J.
Delgrange, Mdlle. B.
De Vern, Miss Mabel.
Donti, Mdlle.
Dugwar, Miss Louisa.
Du Maurier, Mdlle.
Durante, Mdlle.
Egan, Miss Theresa.
Egerton, Miss Minnie.
Elmer, Miss Edith.
Falconer, Miss.
Ferris, Miss.
Florence, Miss.
Forbes, Miss Marie.
Fox, Miss E.
Francis, Miss.
Fricker, Madame.
Giles, Miss.
Gordon, Miss Grace.
Green, Miss Lottie.
Grenville, Miss.
Grosvenor, Miss C.
Grosvenor, Miss Laura.
Hale, Miss Ellen.
Hamilton, Miss B.
Hammond, Miss.
Harrington, Miss Grace.
Harland, Miss.
Harris, Miss Lizzie.
Harrison, Miss Fanny.
Hastings, Miss Marian.
Hayes, Miss Nelly.
Henri, Miss Lizzie.
Herminie, Miss Ada.
Howard, Miss Agnes.
Howard, Miss Annie E.
Howell, Miss Kate.
Hudson, Miss Nellie.
Isaacs, Mdme. Rebecca.
Johnson, Miss Jessie.
Jolly, Miss.
Keeling, Miss.
Lane, Miss.
Lanzani, Mdlle.
Laroche, Madame.
Lavigne, Miss Louisa.
Lee, Miss Rose.
Lindsay, Miss Annie.
Lotto, Little.
Lucelle, Miss.
Lyons, Miss Rosa.
Macdonald, Miss.
Marino, Madame C.
M'Gregor, Miss M.
M'Mahon, Miss Isabel.
Melton, Mrs. Wat.
Milne, Miss Agnes.
Montgomery, Madame.
Montgomery, Miss Rose.
Moreland, Miss Rose.
Murray, Miss Amalia.
Murray, Miss Kate.
Neale, Miss Norah.
Nelson, Miss Kate.
Nelson, Miss Rose.
O'Beirne, Miss.
Packer, Miss Amelia.
Pearce, Miss E.
Pedley, Madame.
Philhpine, Mdlle.
Pleon, Madame.
Raymond, Miss.
Read, Miss Ellen.
Reynolds, Miss Lottie.
Rogers, Miss Jenny.
Rosa, Miss Jessie.
Santon, Miss Annette.
Saulan, Miss Eliza.
Scott, Miss E.
Seaford, Miss Selina.
Siedle, Mdlle. Julie.
Somerville, Madame.
Stanley, Sisters.
Stellar, Mdlle.
Thirlwall, Miss Annie.
Thompson, Miss.
Tonnelier, Madame.
Travellie, Miss Annie.
Travers, Miss Edith.
Tressilian, Miss Marie.
Trippas, Madame.
Tyrrell, Miss.
Valckenaere, Madame.
Vernon, Miss Grace.
Vernon, Miss Blanche.
Villiers, the Misses.
Vincent, Miss.
Ward, Miss Eliza.
Webster, Miss Marion.
Wills, Miss Marie.
Wood, Miss Ada.
Wood, Miss Neville.
Worth, Miss Adele.
Wreghitt, Miss Florence.
Allen, Mr. George.
Angyalfi, Herr.
Arthur, Mr. James.
Baber, Master Harry.
Baker, Mr. William.
Bartell, Mr.
Bartleman, Mr. T.
Barrett, Mr. Elton.
Beaumont, Mr. James.
Belmore, Mr.
Bel ini, Signor.
Bertini, Mr.
Bonvini, Signor.
Bower, Mr. E. S.
Brenner, Mr. Carl.
Brenner, Mr. Albert.
Burnley, Mr.
Bushfield, Mr. J.
Carlton, Mr.
Chapman, Mr. G.
Church, Mr. Henry.
Collis, Mr. J. Ormond.
Corbett, Mr. Hamilton.
Corri, Mr. Pat.
Corri, Mr. Henry Bishop.
Coverdale, Mr. Fredk.
Cooper, Mr.
D'Alwaine, Mr. W.
De Brenner, Mr. Henry.
Dickson, Mr. J. D.
Dittmar, Herr.
Duval, Mr.
Dyer, Mr. Edwin.
Elliott, Mr. George.
Evans, Mr.
Farrant, Mr.
Fox, Mr. Ernest.
Freeman, Mr. E.
Godden, Mr. T.
Gordon, Mr. Theodore.
Graham, Mr. Edward.
Graham, Mr. G. S.
Gray, Mr. Stanley.
Greene, Mr. Robert.
Grover, Mr. Russell.
Gutteridge, Mr. J.
Hamilton, Mr. W.
Harland, Mr. Holland.
Henblon, Mr.
Herbert, Mr. Ap.
Herbert, Mr. Henry.
Herman, Mr. F.
Hoffman, Mr. Bishop.
Hogan, Mr.
Hollingsworth, Mr.
Horton, Mr. J.
Howard, Mr. Walter.
Hughes, Mr. J.
Hunter, Mr. A. A.
Hunter, Mr. J.
Husk, Mr.
Hyams, Mr. Reuben.
Jacobs, Mr.
James, Mr.
Jennings, Mr.
Jonghmans, Mr. F.
Jullien, Mons.
Knowles, Mr. W.
Lascelles, Mr. Roland.
Lewendon, Mr. Walter.
Lingwood, Mr. Charles.
Loder, Mr. George.
Major, Mr. J. G.
Marler, Mr.
Marshall, Mr. George.
Matz, Mr. Charles.
M'Davitt, Mr. J.
Mellon, Mr. Douglas.
Montague, Mr. F. W.
Montague, Mr. Wm.
Montelli, Mr.
Morris, Mr.
Nash, Mr. J. Oxley.
Norris, Mr. Tom.
Orlando, Mr.
Payne, Mr. W.
Percival, Mr. Frank.
Percy, Mr. Henry.
Plumpton, Mr. J.
Priseman, Mr. Harry.
Raphon, Mr. Arthur.
Rayner, Mr. A.
Ray, Mr. T.
Read, Mr. Beaumont.
Redman, Mr. John.
Reid, Mr. John.
Rennolf, Mr. Alfred.
Richards, Mr. Fred.
Robden, Mr.
Rogers, Mr.
Rousby, Mr. A.
Russell, Mr. E. C.
Saunders, Mr. D.
Sedman, Mr. George T.
Smith, Mr. Fred.
Stanley, Mr. Jocelyn.
Stuart, Mr. Donald.
St. Clair, Mr.
Templeton, Mr.
Tivoli, Signor.
Travers, Mr. Lindon.
Turner, Mr.
Valentine, Mr. E.
Walden, Mr. W.
Waldron, Master C.
Walton, Mr.
Wentworth, Mr. V.
Whitney, Mr. J.
Whittett, Mr.
Williams, Mr. St. Clair.
Williams, Mr. J. W.
Wilson, Mr. Edgar.
Wood, Mr.
Woodman, Mr. Charles.
Yorke, Mr.
Young, Mr. Alfred.

IRISH COMIC SINGERS.

Ashcroft, Mr. William.
Baker, Mr. Harry.
Barney, Mr. Long.
Boston, Mr. Paddy.
Breen, Mr. Patrick.
Carey, Mr. T. P.
Charlton, Mr. Jim.
Clancy, Mr. Paddy.
Clark, Mr. F. P.
Clifton, Miss Kate.
Collins, Mr. P.
Cowan, Mr. Johnny.
Coyne, Mr. Thomas.
Doolan, Mr. Pat.
Dowling, Mr. Mick.
Fannin, Mr. John.
Farrissey, Mr. Jerry.
Foliov, Mr. Paddy.
Haynes, Mr. Michael.
Hyde, Mr. Paddy.
McHaffie, Mr. P.
McEvoy, Miss Nellie.
Miles, Mr. Paddy.
Mills, Mr. Patrick.
Nowlan, Mr. Paddy.
O'Donnell, Mr. J.
O'Neil, Mr. Barry.
Pike, Mr. and Mrs.
Power, Mr. Fred.
Riley, Mr. P.
Roberts, Mr. Barney.
Ryan, Mr. Barney.
Sellers, Mr. Patrick.
Sherratt, Mr. Will.
Staunton, Mr. Alec.
Warner, Mr. Paddy.
Watson, Mr. Pat.
Wilson, Mr. Barry.
Wood, Mr. Jerry.
Young, Mr. Arthur.

COMIC SINGERS.

Aiken, Mr. Peter.
Albert, Mr. Fred.
Alberts, Mr. Mark.
Aldridge, Mr. Harry.
Alexander, Mr. J. C.
Andrews, Mr. C.
Bagnall, Mr. Samuel.
Bailey, Mr. Will.
Baker, Mr. Harry.
Baker, Mr. Oscar.
Baldwin, Mr. Harry.
Ball, Mr. Harry.
Barnard, Mr. Harry.
Barnes, Mr. Price.
Barnes, Mr. Sydney.
Barnum, Mr. John.
Barry, Mr. William H.
Bathurst, Mr. Fred.
Baxter, Mr. Charles.
Belton, Mr. Frank.
Beresford, Mr. Harry.
Bevan, Mr. Frederick.
Bint, Mr. Will.
Bishop, Mr. C.
Bland, Mr. Alf.
Blewitt, Mr. William.
Bollen, Mr. Will.
Bostock, Mr. N. C.
Bournley, Mr. Thomas.
Brane, Mr. Walter.
Braham, Mr. Harry.
Brandon, Mr. Tom.
Breese, Mr. Harry.
Brian, Mr. J. F.
Brookes, Mr. Nat.
Brooklyn, Mr. Sam.
Brown, Mr. F.
Brown, Mr. Harry.
Buckland, Mr. Alfred.
Buckstone, Mr. George.
Burgess, Mr. Will.
Butler, Mr. Sam.
Butler, Mr. W.
Buxton, Mr. Harry.
Callingham, Mr. Fred.
Campbell, Mr. Herbert.
Campion, Mr. Harry.
Carleigh, Mr. Sam.
Carlos, Mr. Fred.
Chapman, Mr. George.
Charles, Mr. Frank.
Clarence, Mr. Lloyd.
Claremont, Mr. Hugh.
Clarke, Mr. Henri.
Clench, Mr. G. S.
Collier, Mr. G.
Colverd, Mr. Joe.
Cox, Mr. Abe.
Coyne, Mr. Frederick.
Crayon, Mr. Charles.
Critchfield, Mr. W. T.
Crocker, Mr. David.
Cunningham, Mr. Edw.
Curtis, Mr. Harry.
Dallas, Mr. John.
Dales, Mr. Harry.
Davis, Mr. J.
Davis, Mr. Arthur.
Dawson, Mr. Samuel.
De Melvin, Mr. Henri.
De Voy, Mr. Albert.
Diamond, Mr. Harry.
Dideot, Mr. Hugh J.
Dixie, Mr. Alf.
Dodsworth, Mr. Harry.
Dolphin, Little.
Dudley, Mr. Sam.
Dunbar, Mr. E. C.
Dunn, Mr. Dick.
Durden, Mr. Arthur.
Durden, Mr. Richard.
Edgar, Mr. Ralph.
Egerton, Mr. Frank.
Ellis, Mr. George.
Else, Mr. Harry.
Elton, Mr. Harry.
Estcourt, Mr. Frank.
Evans, Mr. Harry.
Exley, Mr. Charles.
Fair, Mr. W. B.
Fairley, Mr. P. G.
Fancourt, Mr. Thomas.
Feaviour, Mr. Harry.
Finch, Mr. Frank.
Fitzgerald, Mr. B.
Florrie, Mr. Ben.
Floyd, Mr. Mark.
Forde, Mr. Hal.
Forrester, Mr. W. H.
Foster, Mr. Fred.
Foster, Mr. M. P.
Foster, Mr. William.
Fox, Mr. Harry.
Franks, Mr. Edmund.
Franks, Mr. Sydney.
Fraser, Mr. Robert.
Friend, Mr. Wilton.
George, Mr. G. H.
George, Mr. Alfred C.
Glover, Mr. Edward.
Glover, Mr. Fred.
Glover, Mr. George V.
Goodman, Mr. E.
Gordon, Mr. Tom.
Granville, Mr. Fred.
Granville, Mr. Edgar.
Grehan, Mr. Samuel.
Grover, Mr. Russell.
Haines, Mr Tom.
Hales, Mr. Richard.
Hall, Mr. Frank.
Hammond, Mr. Edward.
Hanson, Mr. John W.
Hargest, Mr. Fred.
Harrison, Mr. Will.
Hart, Mr. Edward A.
Hartley, Mr. Harry.
Harvey, Mr. W. H.
Heaton, Mr. Harry.
Henderson, Mr. Alfred.
Hermann, Mr. C. M.
Hilda, Mr. F.
Hodges, Mr. W. J.
Holland, Master P.
Hoskins, Mr. Ben.
Howard, Mr. Frank.
Hughes, Mr. John.
Hughes, Mr. J. W.
Hyams, Mr. George.
Jennings, Mr. J. H.
Jones, Mr. Charles.
Jones, Mr. Alf.
Juleene, Mr. H. F.
Julian, Mr. W. R.
Kelly, Mr. Howard.
King, Mr. Albert.
King, Mr. W. H.
King, Mr. R.
Kirby, Mr. Tom.
Laburnum, Mr. Walter.
Langford, Mr. Walter.
Laroche, Mr. Frederick.
Lawrie, Mr. Charles.
Lay, Mr. Fred.
Layfield, Mr. James.
Leach, Mr. Guss.
Leighton, Mr. Albert.
Lemay, Mr. Frank.
Lento, Mr. Harry.
Lenton, Mr. James.
Lewis, Mr. George W.
Leybourne, Mr. George.
Linton, Mr. Guy.
Lingwood, Mr. Charles.
Liston, Mr. Harry.
Liston, Mr. Victor.
Lloyd, Mr. Arthur.
Lloyd, Mr. Delarue.
Lloyd, Mr. John W.
Lynn, Mr Harry.
Lynton, Mr. Vivian.
Lyons, Mr. D. (Giant).
Macdermott, Mr. G. H.
Major, Mr. Alex.
Mackley, Mr. Fred.
Maclagan, Mr.
Maclean, Mr. Tom.
M'Dowell, Mr. Joseph.
Marshall, Mr. J.
Martin, Mr. David.
Mason, Mr. Alfred.
Masters, Mr. Steve.
May, Mr. Harry.
Melton, Mr. Wat.
Mellon, Mr. Frank.
Merrie, Mr. Cecil.
Merson, Mr. Fred.
Michaels, Mr. H.
Millburn, Mr. J. H.
Milner, Mr. Alfred.
Montgomery, Mr. Alf.
Montrose, Mr. Harry.
Morgan, Mr. William H.
Morley, Mr. James.
Mosedale, Mr. Edward.
Moss, Mr. James.
Munroe, Mr. Harry.
Nash, Mr. John.
Norman, Mr. Charles.
Norton, Mr. Fred. B.
Ogden, Mr. Nat.
Oliver, Master.
O'Neild, Mr. Barry.
Oswald, Mr. C.
Owen, Mr. Tom.
Page, Mr. Edwin.
Paris, Mr. Edward.
Pearson, Mr. Charles.
Perry, Mr. Ernest.
Phillips, Mr. H.
Phillips, Mr. James.
Plumpton, Mr. Josiah.
Polgraze, Mr. Rodney.
Pollock, Mr. Peter.
Poole, Mr. Sivori.
Poole, Mr. J.
Pope, Mr. W.
Power, Mr. Fred.
Power, Mr. Harry.
Price, Mr.
Prince, Mr. Harry.
Rake, Mr. J.
Randall, Mr. William.
Rands, Mr. Harry.
Raymond, Mr. Joe.
Raymond, Mr. Mark.
Rea, Mr. Harry.
Read, Mr. John.
Redfern, Mr. Sam.
Reed, Master Willie.
Rennolf, Mr. Alfred.
Rivers, Mr. Harry.
Roberts, Mr. Fred.
Roberts, Mr. Arthur.
Robins, Mr. J. F.
Robson, Mr. Ernest.
Roby, Mr. F.
Ross, Mr. William G.
Rousbey, Mr. Arthur.
Rowan, Mr. J. H.
Rowley, Mr. J. W.
Roxby, Mr. Wilfrid.
Rugby, Mr. Walter.
Sands, Mr. Chris.
Sansom, Mr. Charles J.
Saphrini, Mr. Robert.
Saunders, Mr. Edward.
Saunders, Mr. Sam.
Sayers, Mr. Thomas.
Searle, Mr. Walter.
Sefton, Mr. Harry.
Seymour, Mr. George.
Slater, Mr. Chris.
St. Charles, Mr. Harry.
Stead, Mr. Jas. Henry.
Stephenson, Mr. J. W.
Stevens, Mr. Sydney.
Symonds, Mr. Harry.
Tempest, Mr. Percy.
Tennant, Mr. George.
Thompson, Mr. J.
Torr, Mr. Sam.
Townley, Mr. W.
Townsend, Mr. F.
Travers, Mr. Hyram.
Tremain, Mr. Harry.
Tudor, Mr. J. W.
Turner, Mr. Harry.
Upton, Mr. Tom.
Vane, Mr. Harry.
Varro, Mr. Arthur.
Verne, Mr. H.
Vernon, Mr. Hal.
Vivian, Mr. Charles.
Vokes, Mr. George.
Waite, Mr. Harry.
Walker, Mr. Alfred.
Wallace, Mr. Ernest.
Wallingford, Mr. F.
Walsh, Mr. T.
Ware, Mr. George.
Ward, Mr. Harry.
Warden, Mr. J. W.
Webb, Mr. Harry.
West, Mr. Harry.
Westbrook, Mr. G.
Whaling, Mr. Harry.
Whitfield, Mr. Harry.
White, Mr. Fred.
Whitlock, Mr. W. W.
Wilding, Mr. Edgar.
Wilkinson, Mr. Marcus.
Wilkins, Mr. Charles.
Williams, Mr. Charles.
Williams, Mr. Fred.
Willis, Mr. Ernest.
Windsor, Mr. Albert C.
Wingett, Mr. Harry.
Winter, Mr. Tom.
Woolley, Mr. Joe.
Wyndham, Mr. Arthur.
Wynne, Mr. Johnny.
Young, Mr. William.

DOG AND MONKEY TROUPES.

Mr. James Atherton.
Professor T. Etherton.
Mr. Boyd.
Mr. James Doughty.
Mr. Dan Rice.
Mr. Franconi.
Signor Lorenzo.
Mr. Jem Moffatt.
Mons. Pannelli.
Mr. Peterson.
Mr. Samwells.
Mr. and Mrs. Emmett.
Mons. Stephano.
Mdlle. Gertrude.

SERIO-COMIC SINGERS.

Adams, Miss Annie.
Adams, Miss Lottie.
Adelaide, Miss Annie.
Adey, Miss Annie.
Addison, Miss Fanny.
Aldridge, Miss Annie.
Allston, Miss.
Anderson, Miss Annie.
Ashby, Miss Lizzie.
Ashton, Miss Nelly.
Aston, Miss Jenny.
Barnes, Miss Lizzie.
Barnum, Miss Alice.
Barrett, Miss Lizzie.
Barrington, MissEmma.
Beaumont, Miss Lizzie.
Belford, Miss Kitty.
Bella, Miss Kate.
Belmont, Miss Kate.
Belmore, Miss Rose.
Bennett, Miss Polly.
Bermond, Miss B.
Bertram, Miss Ida.
Beverley, Miss Clara.
Beverley, Miss Maude.
Birch, Miss Polly.
Blanche, Miss Louie.
Blanchard, Miss Amy.
Bonehill, Miss Bessie.
Bosanquet, Miss Rosina.
Bower, Miss E.
Bradley, Miss Nellie.
Braddon, Miss Annie.
Braham, Mrs. Harry.
Brennan, Mrs.
Brian, Mrs. J. F.
Bruce, Miss Emma.
Bruce, Miss Julia.
Brushfield, Miss Agnes.
Buckingham, Miss R.
Burns, Miss Kate.
Burton, Miss Acton.
Byron, Miss Ada.
Byron, Miss Ida.
Carlisle, Miss.
Carle, Miss Emily.
Casterton, Miss Annie.
Cavalier, Miss Florence.
Chantrey, Miss Rose.
Chapman, Miss.
Charlton, Miss Polly.
Chatters, Miss Kate.
Cherry, Miss Lottie.
Clarendon, Miss Amelia.
Clarisse, Miss Ada.
Clayton, Miss Agnes.
Clifton, Miss Alice.
Collis, Mrs. James O.
Collis, Mrs. T. W.
Collinette, Miss Rose.
Collins, Miss Lizzie.
Coote, Miss Lizzie.
Corrie, Miss Nellie.
Coulson, Miss Marie.
Courtney, Miss.
Crawford, Miss Julia.
Cyril, Miss Louie.
Dale, Miss Georgina.
Danvers, Miss Jessie.
Dashwood, Miss Celia.
Davis, Miss Minnie.
Day, Miss Emma.
De Barry, Miss Maude.
De Brent, Miss Amy.
De Lacy, Miss Susan.
De Lorme, Miss Marion.
De Verne, Miss Mabel.
De Vere, Miss Kate.
Delemont, Miss Annie.
Delmar, Miss.
Desmond, Miss Nelly.
Dora, Miss Lizzie.
Douglas, Miss Jeannie.
Duncan, Miss Emily.
Earle, Miss Annie.
Edwards, Miss Lilly.
Egerton, Miss Minnie.
Elton, Miss Marie.
Ellis, Miss Amy.
Ellington, Miss Rose.
Elsworthy, Miss Kate.
Eplett, Miss.
Ethair, Miss Emily.
Etheridge, Miss Flora.
Everleigh, Miss Kate.
Fay, Miss Laura.
Fitchett, Miss Julia.
Fitzwilliams, Miss M.
Fletcher, Miss Nellie.
Forde Miss Louisa.
Fox, Miss Rose.
Frances, Miss Clara.
Francis, Miss Rosina.
Franklin, Miss Jenny.
Franks, Miss Kate.
Fredericks, Miss May.
Fricker, Madame.
Garland, Miss Nelly.
Garstone, Miss Kate.
Gillis, Miss Alice.
Goddard, Miss Patti.
Goodchild, Miss Kate.
Gordon, Miss Nelly.
Gowland, Miss Kattie.
Graham, Miss Ada.
Grant, Miss Lottie.
Gray, Miss Etty.
Grey, Miss Leonora.
Grovesnor, Miss Laura.
Hamilton, Miss B.
Harcourt, Miss Mabel.
Harley, Miss Kate.
Harris, Miss Grace.
Harrow, Miss Caroline.
Hartland, Miss.
Hartley, Miss Kate.
Hartridge, Miss Julia.
Hayes, Miss Nelly.
Hazelton, Miss Bella.
Hazle, Miss.
Herbert, Miss Lizzie.
Hill, Miss Jenny.
Hindle, Miss Annie.
Hodges, Miss Lizzie.
Holt, Miss May.
Holman, Miss Lilly.
Hope, Miss Lilian.
Howard, Miss Agnes.
Howard, Miss Milly.
Hudson, Miss Nellie.
Hume, El Nina.
James, Miss Annie.
Johnson, Miss Jessie.
Johnstone, Miss Kate.
Jones, Miss Louise.
Josephs, Miss Lilly.
Juliet, Mdlle.
Jullien, Miss Caroline.
Keeble, Miss Florrie.
Kerridge, Miss Emma.
King, Miss Clara.
Lauri, Miss C.
Lawrence, Miss Annie.
Lawson, Miss Marie.
Lemure, Miss Lizzie.
Lee, Miss Ada.
Leon, Miss Annie.
Leslie, Miss Florence.
Leslie, Miss Eva.
Lessington, Miss.
Lewis, Miss Nelly.
Lillian, Miss Jessie.
Lorne, Miss Louisa.
Louise, Miss Ada.
Lowther, Miss Louise.
Macgregor, Miss Ada.
Macnamara, Mrs.
Marchant, Little Polly.
Marsden, Miss Kate.
Marsh, Miss Lottie.
Maude, Miss Nelly.
May, Miss Rosina.
Melrose, Miss Louie.
Melville, Miss Nelly.
Menken, Miss Laura.
Meredith, Miss Rose.
Michelson, Miss.
Millar, Miss Marian.
Milledge, Miss Jessie.
Mills, Miss Jenny.
Milton, Miss Florence.
Montague, Miss Fanny.
Montane, Miss Emily.
Moon, Miss Nellie.
Moore, Miss Nelly.
Mordan, Miss Kleina.
Morelli, Miss Amy.
Mortimer, Miss.
Morton, Miss Rose.
Moreton, Miss Lydia.
Mowbray, Miss Emma.
Munroe, Miss Alice.
Murray, Miss Edith.
Nelson, Miss.
Newham, Miss.
Nightingale, Miss N.
Nisbett, Miss Clara.
Ogden, Miss Alice.
O'Beirne, Miss.
Owen, Miss Blanche.
Oxlee, Miss Harriett.
Oxley, Miss Kate.
Passmore, Miss Kate.
Patten, Miss Marie.
Patti, Miss Louise.
Pearce, Miss Lizzie.
Pearce, Miss Lydia.
Phelps, Miss Clara.
Phillips, Mrs. F. R.
Phillips, Miss Charlotte.
Phillips, Miss Marie.
Poole, Miss Jenny.
Preston, Miss.
Price, Miss Jenny.
Purcell, Miss Jessie.
Rance, Miss Selina.
Randall, Miss Emily.
Raymond, Miss Agnes.
Raynham, Miss Adele.
Reid, Miss Lizzie.
Richards, Miss Janet.
Ridgway, Miss Marion.
Roberts, Miss Carrie.
Robie, Miss Clara.
Robson, Miss A.
Rochester, Miss Jenny.
Rodney, Miss Bessie.
Rogers, Miss Minnie.
Rosa, Miss Jessie.
Rosalie, Miss Louie.
Ross, Miss Emily.
Rushton, Miss Annie.
Russell, Miss Jenny.
Russell, Miss Kate.
Sandel, Miss Jessie.
Sanger, Miss Florence.
Sappho.
Seaford, Miss Selina.
Seaman, Miss Florrie.
Sharpe, Miss Emma.
Shemelds, Miss M.
Sherrington, Miss Louie.
Sherville, Miss Minnie.
Simms, Miss Lizzie.
Smith, Miss Nelly.
Smithson, Miss G.
Solomons MissAnnette.
Southam, Miss Lizzie.
Stanley, Miss Blanche.
Stanley, Miss Kate.
Stanley, Miss Ruth.
Stanton, Miss Annie.
St. Clair, Miss Ada.
Stokes, Miss Fanny.
Stuart, Miss Helena.
Sutherland, Miss Julia.
Taylor, Miss Ada.
Taylor, Miss Marion.
Tedder, Miss Amelia.
Thompson, Miss B. L.
Thorne, Miss.
Thorpe, Miss Marie.
Thornton, Miss Emma.
Tippetts, Miss Nelly.
Travers, Miss.
Tudor, Miss Carry.
Vaughan, Miss Susie.
Vercoe, Miss Annie.
Verner, Miss Kate.
Vernon, Miss Clara.
Verte, Miss Carlotta.
Vibart, Miss Lydia.
Victorelli, Miss Annie.
Villiers, Miss Laura.
Vincent, Miss Maude.
Vivian, Miss Lillie.
Walton, Miss Lottie.
Walton, Miss Willie.
Ware, Mrs. George.
Watson, Miss Lizzie.
West, Miss Amy.
West, Miss Emma.
West, Miss Marion.
Weston, Miss Julia.
Wharton, Miss Jenny.
Widley, Miss Annie.
Wilson, Miss Emma.
Wilson, Miss Nelly.
Wilton, Miss H.
Williams, Miss Maria.
Wood, Miss Nelly.
Wood, Miss Jessie.
Woodward, Miss Annie.
Wright, Miss Agnes.
Zimmer, Miss Maggie.

COMIC DUETTISTS.

Mr. and Mrs. Austin.
Mr. and Mrs. Berkeley.
Mr. and Mrs R. A. Brennan.
Mr. and Mrs. J. F. Brian.
Mons. and Madame Berleur (French).
Mons. and Mdme. Burier (French).
Mr. and Mrs. Pietro Carle.
Mr. and Mrs. Jim Con.
Mr. and Mrs. J. W. Davies.
Mr. and Mrs. Mark Dearlove.
Mr. and Mrs. Dickens.
Mr. and Mrs. Sam Dudley.
Mr. and Mrs. Harry Duval.
Mr. and Mrs. Emmott.
Mons. and Madame Gelubeke (French).
Mr. and Mrs. Green.
Mr. and Mrs. Haigh.
Mr. and Mrs. O'Grady.
Mr. and Mrs. G. W. Harris.
Mr. and Mrs. Harrison.
Mr. and Mrs. Frank Harold.
Mr. and Mrs. Harry Hemfrey.
Mr. and Mrs. Mark Johnson, and Mattie Mitchell.
Mr. and Mrs. Harry Jones.
Mr. and Mrs. Will Langley.
Mr. and Mrs. Fred Lee.
Mr. and Mrs. Henry Lee.
Mr. and Mrs. Val. Love.
Mr. and Mrs. Will Marchant.
Mr. and Mrs. Wat. Melton.
Mr. and Mrs. James Miles.
Mr. and Mrs. P. Miles.
Mr. and Mrs. Joe Mortimer.
Mr. and Mrs. Dan Pike.
Mr. and Mrs. Ramsdale.
Mr. and Mrs. W. Randall.
Mr. and Mrs. Richardson.
Mr. and Mrs. Steve Saville.
Mr. and Mrs. H. Simpson.
Mr. and Mrs. Harry Thomas.
Mr. D'Almaine and Miss Townley.
Mr. D'Auban and Miss D'Auban.
Mr. Tom and Miss Polly Arnold.
Mr. Charles Aldridge and Miss Annie Chatters.
Mr. Joseph Bashall and Miss Lydia Fraser.
Mr. Harry Bolton and Miss Clara King.
Mr. C. W. Bradbury and Miss L. Macnamara.
Mr. Harry Braham and Miss Lizzie Watson.
Mr. Edwin Brown and Miss Kate Kelly.
Mr. Fred. Charles and Miss Nelly Gwynne.
Mr. Cooper and Miss Foxcroft.
Mr. Laurence Cole and Mdlle. Leoni.
Mr. John Dallas and Miss Ada Goudge.
Mr. Harry Fielding and Miss Fanny Johnson.
Mr. John and Miss Annie Fielding.
Mr. Charles Fox and Miss Laura Sedgwick.
Mr. Alfred George and Miss Nelly Griffiths.
Mr. Wat Harley and Miss Nelly Goodwin.
Mr. Fred. Johnson and Miss Kate Harding.
Mr. Pat Kinsella and Miss Yarnold.
Mr. Frank De Laine and Miss Laura Villiers.
Mr. Levite and Miss Jessie Nina.
Mr. Charles Lewis and Miss Clara Bullen.
Mr. Robert Lloyd and Miss Lizzie Nelson.
Mr. T. Marney and Miss Minnie Niner.
Mr. Harry Raynor and Madame Mari.
Mr. Fred. Richardson and Miss Carrie Graham.
Mr. Edward and Miss Anna Robson.
Mr. Rolleti and Miss Grace Clyde.
Mr. C. Romain and Miss A. Burnaw.
Mr. John Ryley and Miss Marie Barnum.
Mr. Thomas J. Ryley and Miss Julia Dawron.
Mr. George Seymour and Miss Polly Birch.
Mr. Edward and Miss Emma Sharpe.
Mr. W. Sharpe and Miss Powell.
Mr. A. St. Vincent and Mdlle. E. Montebello.
Mr. John and Miss Emma Warde.
Mr. Albert White and Miss Nelly Batchelour.
Mr. J. W. White and Miss B. L. Thompson.
Mr. Walter White and Miss Zoe Linda.
Mr. Frank Wright and Miss Ada Rose.
Mr. Yarnold and Miss Stafford.
Messrs. Barber and Potter.
Messrs. Bourne and Barber.
Messrs. Cheevers and Kennedy.
Messrs. Lloyd Clarance and Handy Robertson.
Messrs. Louis Ellis and Peter Brian.
Messrs. Fothergill and Summerson.
Messrs. Harland and Harding.
Messrs. Harvey and Connolley.
Messrs. Matt Hughson and Jean Clancey.
Messrs. Keegan and Elvin.
Messrs. Kelleno and Wilkens.
Messrs. Dan Kendall and Ted McNatty.
Messrs. Lacey and Laurent.
Messrs. R. Leggett and J. Allen.
Messrs. Malcolm and Willmore.
Messrs. Mills and Hodges.
Messrs. Newham and Latimer.
Messrs. Newman and Francis.
Messrs. Paul and Julien.
Messrs. Price Barnes and Westbourne.
Messrs. Quilter and Goldrich.
Messrs. Rae and Marshall.
Messrs. R. Robinson and Teddy M'Grane.
Messrs. Rogers and Leslie.
Messrs. Walker and Bradbury.
Messrs. Walton and Hemming.
Messrs. Webb and Aubrey.
Messrs. Wood and Bennett.
Messrs. Wright and Sadler.
Misses Julia Creswick and Nelly Vezin.
Misses Pollie and Bessie Webb.
Misses Marian and Ada Taylor.
Brothers De Voy.
Brothers Mortimer.
Brothers Purcell.
Brothers Ricketts.
Brothers Vercelles.
Sisters Allwood.
Sisters Amy and Flora.
Sisters Anderson.
Sisters Armstrong.
Sisters Byron.
Sisters Claremont.
Sisters Collier.
Sisters D'Alberte.
Sisters Amy and Celia Dashwood.
Sisters D'Lonra (Two-Headed Nightingale).
Sisters Ellis.
Sisters Emillie.
Sisters Fenoulhet.
Sisters Forde.
Sisters Hyde.
Sisters Jeffs.
Sisters Laurie.
Sisters Le Brun.
Sisters Lelia.
Sisters Lilian and Amilie.
Sisters Lindon.
Sisters Lottie and Jessie.
Sisters Mario.
Sisters Michelson.
Sisters Millar.
Sisters Montague.
Sisters Newton.
Sisters Osborne and Henri.
Sisters Paulino.
Sisters Ridgway.
Sisters Rushbrook.
Sisters Rose and Nelly Stewart.
Sisters Sungam.
Sisters Tibbitts.
Sisters Tudor.
Sisters Vernon.
Sisters Vining.
Louis and Marion.
Topsy and Lily.
Master and Miss Raymond.
Harry and Etty Holloway.
Madame Pleon, General Tom Dot, and Major Mite.
Harrison Family.
Nelly Estelle and Milly Howes.
Jessie and Terence
Lawson Family.
Murray Family and Mr. Harry White.

COMIC TRIOS, QUARTETTES, BALLET COMPANIES, ETC.

Alberts and Edmunds Troupe.
Anderson Troupe.
Misses Sophie Burlette, Florence Powell, and Millie Cooke.
Mdlle. Clara and Troupe.
Mdlle. Colonna's Ballet Troupe.
Carrie Collier's Troupe.
Louis Ellis's Ballet Troupe.
Fred. Evans's Ballet Troupe.
Estelle Troupe.
Gilleno Family.
Giovanelli Ballet Troupe.
Jones and Gale's Ballet Troupe.
Mr. R. Kitchen's Ballet Troupe.
Ted Lauri's Ballet Company.
M. Levite's Troupe.
Lotto, Jessie, and Grace.
Louis and Ozmond's Ballet Troupe.
Mdlle. Grace Lucelle and Troupe.
Murray Family.
Alexander Family.
Miss L. Gilbert's Ballet Troupe.
Mr. H. Howard's Ballet Troupe.
King's Ballet Troupe.
M'Carthy Family.
Mdlle. Mardini's Ballet Troupe.
S. Martini's Ballet Troupe.
Mdlle. Manzoni-Riviere's Ballet Troupe.
Ricardo Family.
The D'Aubans.
The Matthews Troupe.
Mdlle. Esther Austin's Ballet Troupe.
Herr Charles Carle's Troupe.
M. Chapino's Juvenile Ballet Troupe.
Albert Francis's Troupe.
Lupino's Comic Ballet Troupe.
Mr. Joe Webb's Troupe.

PANTOMIMISTS.

Andrews, C.
Barnes. Brothers Fred. and W.
Barnes, Harry.
Beckenham, J.
Croueste, H.
D'Auban, John.
Ellis, Louis.
Evans, Fred.
Forrest Family.
Gellini, J.
Herring, Paul.
Howard, Mr. Hasberry.
Huline Family.
Jones, W.
Kitchen, R.
Lamb, T.
Lavater, Louis.
Louis, M.
Lovell, Tom.
Matthews, J.
Meyers, J.
Paulo, Brothers.
Rice, Dan.
Rooke, J. W.
Simpson.
Storelli (Musical Clown).
Sylvester, Bernard.
Towers, J.
Vincent, H.
Walton Family.
Warde, John.
Wright, C.
Whittoyne, Secchi, and Alfrano (French Grotesques).

WIZARDS, VENTRILOQUISTS, ETC.

Alexander, Mr. J. W.
Barnato, Mr.
Beaumont, Professor.
Belman, Herr Von.
Bevani, Signor.
Burman, Mr. Firbank.
Capron, Professor.
Cole, Lieutenant.
Davies, Mr. E. D.
Davis, Mr. Alex.
De Vere, Professor.
De Loiue, Professor.
D'Omer, M. and Mdme.
Devono, Professor.
Don Ferreyra (Man Flute).
Douglas, Professor.
Essman, Professor.
Fakir of Oolu.
Garto (Musical Demon).
Grant, Professor.
Heugler, Mr. Alfred.
Hermann, Professor.
Laurent, Mr. W. J.
Le Maine, Mr. Alfred.
Logrenia, Professor.
Mordaunt, Mr. Frank.
Overton, Mr. W. G.
Phillips, Mr. F. R.
Reinhard, Mr. F.
Roselle, Professor.
Schulze, Herr.
Seeman, Herr.
Sinclair, Charles.
Slowman, Mr. Bernard.
Susman, Herr.
Thomas, Professor and Madame.
Verone, Mons. Louis.
Willenes, Professor.
Withersby, Professor.
Wolbme, Professor.

DANCERS.

Ada, Mdlle.
Austin, Mdlle. Esther.
Anato, Miss Nina.
Bassano, Miss E.
Browne, Miss Fanny.
Brown, Mr. Joe.
Burton, Mr. Charles.
Carle, Miss Lillie.
Cerito, Madame.
Cherie, Mdlle. Clara.
Claremont, Miss Annie.
Collier, Sisters.
Colonna, Mdlle.
Coupar, Mons.
Davis, Miss Lilly.
De Brent, Miss Rebecca.
Donti, Signor.
Duvernay, Sisters.
Elliott, Mdlle.
Ernestine, Mdlle.
Fabia, Miss Flora.
Fay, Miss Clara.
Fletcher, Miss Nellie (Skipping-rope).
Florence, Miss.
Francis, Mons.
Fredericks, Miss.
Fox, Miss Rose (Skipping-rope).
Gerrish, Miss Laura.
Grainger, Misses.
Hamilton, Miss Lilian.
Holzer, Herr.
Howard, Sisters.
Howard, Mr. Hasberry.
Lavater, Mons. Louis.
Lee, Miss L.
Leio, Mdlle.
Lila, Mdlle.
Lucelle, Sisters.
Marion, Miss Adela.
Marshall, Mr. J. C. (Skate Dancer).
Melbourne, M.
Melville, Mr. and Mrs.
Miles, Miss Polly.
Mardini, Signor.
M'Donald, Miss Flora.
Newham, Miss Alice.
Powell, Miss Florence.
Price, Miss.
Ramsden, Madame.
Richardson, Miss.
Ricketts, Mr. J.
Riviere, Mdlle. Manzoni.
Rosa, Mdlle.
Rouselle, Mdlle. Amie.
Rudge, Miss Letty.
Rushbrooke, Sisters.
Sibart, Mdlle.
Sismondi, Mdlle.
Spiller, Mr. A. (Skate Dancer).
Spinola, Mdlle.
Spinzi, Signorina.
Spitzbergen (Skaters).
Stevens, Mr. Sidney.
Taglioni, La Petite.
Tibbitts, Sisters.
Waite, Mr. W.
Wright, Miss
D'Alberte Family.
Walton Family.
Wilding, Master (Skate Dancer).
Wilford, Miss.
Mr. Elliott and Mdlle. Frederica (Skate Dancers).
The Martinis (Skaters).
The Icicles (Skaters).
Brothers Guida (Skaters).
Brothers Moe (Skaters).
Charles and Carrie Moore (Skaters).

NEGRO DELINEATORS.

Brown, Mr. Christopher.
Brown, Mr. Joe.
Brown, Mr. W.
Buckley, Mr. F.
Christie, Mr. Archer.
Church, Mr. H.
Clarke, Mr. Tom.
Cleveland, Mr.
Collins, Mr. W. J.
Copeland, Mr.
Cushman, Mr. Rue.
Daniels, Mr. Joe, & Nimble Nip.
Deller, Mr. Bob.
Deulin, Mr. Paul.
Dudley, Mr. Sam.
Fritz, Mr. J.
Gambia, Mr. Richard.
Grey, Mr. Fred.
Hall, Mr.
Hamilton, Mr.
Handford, Mr. Tom.
Hardy, Mr. Joseph.
Harris, Mr. Will, jun.
Hartley, Mr. Joe.
Head, Mr. Tom.
Hill, Mr. John.
Holmes, Mr. J.
Howe, Mr. Fred.
Kelley, Mr. J. D.
Lambert, Mr. James.
Leon Brothers.
Leslie, Mr. H.
Lindsay, Mr. Louis.
Little Bob.
Lucette, Mr. Tom.
Lund, Mr. Joseph.
Mackney, Mr. E. W.
Morion, Mr. Waters.
Palmyre, Mr. Stephen.
Parker, Mr. Will.
Parker, Mr. Tony.
Penny, Mr. Richard.
Plant, Mr. James.
Price, Mr. Washington.
Redden, Mr. Samuel.
Redfern, Mr.
Ritter, Mr. Carl.
Ritz, Mr. G. J.
Roberts, Mr.
Robson, Mr. Henri.
Russell, Mr. Barnes.
Sidney, Mr. Eugene.
Snow, Mr. Edward.
Southaw, Mr. George.
Storm, Mr. James.
Thomas, Mr. W. P.
Thompson, Mr. Charles.
Turney, Mr.
Vincent, Mr. Fred.
Wallace, Mr. J. W.
Ward, Mr. Tom.
Washington, Mr. George.
West, Mr. W. (Stump Orator).
White, Mr. Harry.
Wilton, Mr. George.
Brothers Chirgwine.
Brothers Edwards.
Brothers Keeling.
Brothers Richards.
Brothers Seward.
Brothers Spence.
Brothers Sutch.
Brothers Tabra.
Brothers Travers.
Brothers Wills.
Brothers Wood.
Court Minstrels.
Dwight's Minstrels.
Marriott's Star Troupe.
Mr. and Mrs. John Carroll.
Mr. and Mrs. Washington Davis.
Virginny Female Minstrels.
Collinette Family.
Grimmitt Family.
Sullivan Family.
Mr. Chas. Aldridge and Miss Chatters.
Mr. Thomas Barry and Miss Rose Lambert.
Mr. and Mrs. Bradley.
Mr. and Mrs. Diey.
Mr. and Mrs. Coleman and Will Brown.
Mr. Fox and Miss Sedgwick.
Mr. and Mrs. Dave Hurley.
Mr. and Mrs. Laugan and Mr. Millicent.
Mr. and Mrs. Metz and Mr. Redmond.
Mr. and Mrs. Joe Randall.
Mr. and Mrs. W. Sheppard and Young Lamb.
Mr. and Mrs. Starling and Young Martelli.
Mr. and Mrs. Whittingham.
Messrs. Bates, Japanese Tommy, and Neville.
Messrs. Beet and Rice.
Messrs. Bell and Juba.
Messrs. T. B. Brydge and Frank Buckley.
Messrs. Bridges and Ormond.
Messrs. Carroll and Brooke.
Messrs. Churchill and Son.
Messrs. Clifford and Banks.
Messrs. Cobb and East.
Messrs. Conway and Craven.
Messrs. A. Davis and R. Greeley.
Messrs. Deulin and White.
Messrs. De Voy, Leclerq, and Hearn.
Messrs. Frank Diamond and Fred Newland.
Messrs. J. L. Dixon, Sambo Sutton, and Miss Emily Mellon.
Messrs. Edgar and Howie.
Messrs. Will Gant and Johnny Johnson.
Messrs. Goodrey and Chute.
Messrs. F. Gray and G. Southam.
Messrs. Guest and Vincent.
Messrs. Gulliver and Robson.
Messrs. Harman and Elston.
Messrs. Hilda and Bertram.
Messrs. Knell and Lilley.
Messrs. Livingstone and Nish.
Messrs. Lambert and Keefe.
Messrs. Lenton and Vincent.
Messrs. J. Manhill and H. Rawlings.
Messrs. McKee and Rogers.
Messrs. Melrose and Richards.
Messrs. Mills and Wells.
Messrs. Orkins and Bell.
Messrs. G. W. Price and Randall.
Messrs. Ben, Ray and Sons.
Messrs. A. Stephens and Howard.
Messrs. Sylvester and Harrold.
Messrs. Ward and Spundley.

JUGGLERS, BALANCERS, ETC.

Le Petit Blondin and his sister Blanche.
Professor Brown and Jones (Velocipedists, &c.).
Bryant's Marionettes.
Caselli.
Madame Cashmore.
Dugwan.
Signor Etherdo and El Nina Hume.
Mdlle. Franzizi (Bicycle Rider).
Eugene Dherang.
Hemming, Professor (Globe Runner).
Jefferson, Professor (Man Fish), and Little Willie.
Johnson, J. B. (Aquatic Entertainment).
James King and Madame Isidora
Mdlle. Loyal.
Don Jose Mancel.
Victor Natator and Emma Day (the Man Frog and Queen of the Waters).
Brothers and Madame Nemo.
M. Valentine.
Le Petit Victor.
Brothers Wainratta.
Wheeler, Madame (Living Statuary).

GYMNASTS AND ACROBATS.

Adair.
Airec.
Alvantee.
Angela, Madame.
Atrato.
Avolo.
Castellotti.
Che-mah.
Cleo.
Deani, George.
Derhang.
Devani.
El Chico Humel.
Elviro.
Erato.
Estuardo, Signor.
Ethardo.
Etherdo.
Franklin, H.
Geraldine, Madame.
Gerette, Mons.
Giovanni.
Hemmings.
Hotine, Professor.
Huto (the Flying Wonder).
Jean, Mons. Victor.
Johnson, Sam.
Julien, Victor.
Kempe.
Leroni
Little Tod.
Martini, W.
McLaughlin (Athlete).
Morisco, Signor.
Niblo.
Olmar.
Onra.
Raslus.
Robarts, Carl.
Romah.
Sarina.
Sextilian.
St. Leon, Alfred.

Trevanion, Mons.
Verrecke.
Willio, Herr.
Young America.
Brothers Almonte.
Brothers Alverno.
Brothers Arlotte.
Brothers Atrato.
Brothers Bale.
Brothers Bocaccio.
Brothers Carlo.
Brothers De Colmar.
Brothers Eugenard.
Brothers Ferdinand.
Brothers Francesco.
Brothers French.
Brothers Girards.
Brothers Hanlon.
Brothers Hemsley.
Brothers Henrade.
Brothers Leoni.
Brothers Leopold.
Brothers Orlando.
Brothers Onza.
Brothers Palmer.
Brothers Pentland.
Brothers Potter.
Brothers Ridgway.
Brothers Ridley.
Brothers Rizarelli.
Brothers Roussillion.
Brothers Victorelli.
Sisters Nathalie.
Carrella Family.
Chantrell Family.
Derkaro Family.
Dickson Family.
Dusoni Family.
Echasse Family.
Elbin Family.
Echardo Family.
Etoile Family.
Fillis Family.
Forrest Family.
Gilleno Family.
Hickin Family.
Hogini Family.
Laturner Family.
Lenton Family.
Lorenzo Family.
Manley Family.
Martinette Family.
Matthews Family.
Pridella Family.
Ricardo Family.
Silbon Family.
Whittoyne Family.
Zamezou Family.
Clevori and Permane.
Coutellier and Ellis.
Desmondi and Sylvestre.
Elspa and Sillo.
Elliott Troupe.
Eugene and Elvino.
Casti Troupe.
De Vere Troupe.
Hector and Faue.
French and Angelo.
Fritz Troupe.
Leon Troupe.
Kennette and Volier.
Les Petits Roussells.
Persivani and Frank Van-de-Velde.
Schmidt's Beautiful Children.
Sydney and Jellini.
Wise and Miss Lincoln.
M. Albino and African Boy.
M. Clevoyne and Mdlle. Le Blonde.
Mdlle. and the Brothers De Glorion.
Signor Grovini, Mdlle. Elliott, and Little Willie.
LaBelle Finette Raymur, Ana, Petite Rosina, and De Castro Brothers.
Nathalie, Leontine, and Blanche.
Wainratta and Leander.

An Adelphi Reminiscence.

JUST as the Dog-days of 1868 had set in, the evergreen, incomparable comedian Charles Mathews was drafted from the Olympic to the Adelphi for a short, starring engagement. One night, after changing my costume quickly from *The Bachelor of Arts* for the farce of *If I had a Thousand a Year*, I had to pass Mr. Mathews's dressing-room door. As I hurried down the stairs in fear of keeping the stage waiting, the comedian saluted my ear with, "Don't be in a hurry, my boy, they have only played one overture, and if we don't give Ellis the chance of playing another, he'll think himself ill-used, and the performance will be finished before half-past ten. Step in, my boy, I've something to tell you." Knowing that anything the mercurial Charles might relate would repay the listener, and be worth storing away in the caves of memory, I quietly seated myself, and Mathews rattled off the following :—"To-night, my boy, I received the finest exemplification of flattery and truth I ever heard in all my life. After dismissing my coachman at the corner of Bedford Street and the lane here (to save the horses, by the way) I came trudging along to the stage-door, when suddenly I saw the *beery* janitor of that portal making frantic gesticulations, evidently directed towards myself. A bewildered stranger at his elbow darted towards me, and before I had time to think, I found myself locked in the embrace of a *man*. Fancy being embraced by a man in the street ! Had it been one of the softer sex, I shouldn't have so much minded. Well, after my astonishment had subsided, I discovered myself face to face with an old Italian friend whom I had not seen for years—I won't say how many. After gratulations and arranging to dine together to-morrow, I bade my friend a hasty adieu. Remembering the gesticulations of our janitor, I was curious to find out their meaning, and so, recalling my friend, I asked him the cause. 'Oh,' replied he, 'I really thought he was mistaken when he said, "Here comes Charlie Mathews."' 'Why ?' I ventured to inquire. 'Simply because you came tripping along with the elastic step of a youngster of two or three and twenty.' With this assurance of my juvenility, I parted with my friend, and sought the shelter of my dressing-room to hide my blushes, which, by the way, I did not accomplish, for my dresser here remarked that I looked '*very hot*.' I sat down to my toilet, smoking one of those *bad* cigars for which I am proverbial, and while pondering on the past and the unexpected appearance of my friend from Italy, I began to arrange the curls of Jasper's wig. Now, you see that window—it opens into Maiden Lane—the pigment on the lower sash is terribly scratched here and there, so that instead of being an obstacle to prying curiosity, it rather assists the visual organs of the curious. The top sash being lowered for the sake of ventilation, every footfall or remark of passers-by is heard distinctly. The reverie in which I was indulging was rudely broken by the voice of a street arab, who stood with flattened nose against one of the panes, exclaiming, 'Oh ! Bill, look 'ere—'ere's one o' the *H*actors a dressing.' 'Vell, vot o' that ?' answered Bill, in a gruff tone. 'Oh ! but look, Bill, *it's a bald-headed hold Buffer a brushin' 'is 'air on a block*.' By Jove, after flattery comes the truth, I exclaimed, jumping up to obey the call-boy. Come along, my boy, I dare say the stage is waiting for us."

C. H. STEPHENSON.

"Called on, in Front."

I WAS walking one day down a narrow, close, unsavoury, and somewhat dirty street, or, rather, extra-sized lane; and, while endeavouring to pick my way along, amidst the romping, screaming, shouting, laughing, running, toddling, small humanity of various ages and sizes that swarmed the place like bees, my eye was caught by a small, quaint little shop, the window of which was filled with a strange and grotesque assortment of wigs. Over the door was written in large characters (tumbling about, as if in the jolly stage of inebriety), "THEOPHILUS JONES, THEATRICAL WIGMAKER, AND ARTIST IN HAIR." Peeping inside the door, I espied in the corner of the shop a venerable, but, at the same time, merry-looking old man, seated in an arm-chair, quietly pulling at a yard of clay. His eyes were blue, and twinkled merrily, but his features were of a melancholy cast, and marked with lines of care about the brow and mouth. Something in his physiognomy struck you as strange, till you became aware that the careworn face and the merry eyes presented a kind of facial contradiction, very puzzling, and almost annoying. Remembering that I had at home a few wigs in need of repair, I entered the shop, and, after having given my order, I endeavoured to draw the old man into conversation. I had noticed a beautiful photograph hanging on the wall opposite to where the old man was sitting: it was handsomely framed, and was the only attractive object, in a "pretty" sense, in the shop. It was a large-sized photograph, coloured very exquisitely, representing a very pretty little child, dressed in a fancy costume—a theatrical portrait. It struck me at once it was that of a "child actress." I noticed that the old man occasionally glanced at it with an affectionate expression. This led me to fancy it might be *his* child, or, at any rate, a relative, perhaps a grandchild. I thought I should please him if I praised it, so I went closer, and, turning to him, said, "This is a very beautiful portrait of an exceedingly pretty child. A little actress, I presume. Does she belong to the theatre of this town? She looks wonderfully intelligent. I feel quite an interest in her already." The old man never looked at me. His eyes suddenly fixed themselves on the picture with an expression of extreme tenderness; while in a low voice he said, half to himself, "She *was* a sweet child! She was my child. She was a clever child. She *did* belong to the theatre here, but she's dead now;" and he sighed deeply. "Hers is a long story, Sir; but if you've a mind to hear it, it does me good to go over it now and then. It seems to calm me like. Me and my missis often go over it together. You see, Sir, she was always very quick—a wonderful child that way. First she went on in the children's scenes at the pantomime, then she took children's parts in the plays, and at last, when she came to be eight years old, they made a 'speciality' of her, and she had good parts especially written for her in the pantomimes; and it was wonderful how she took to it all, and how she studied; and yet, though you wouldn't think it, she was just like other children ordinarily. When she was on the stage she was the actress, but directly she was 'off' she was the child again. She was a great pet in the green-room; the company used to a'most spoil her between them. They used to call her the 'little one.' Well, Sir, she was very successful, and was a great 'draw.' She got a great deal of applause, and many 'calls,' especially in the pantomimes; and it was a likely thing, if a stranger went into the green-room, he'd hear the question, 'Where's the little one?' Then, in the distance, might be heard great applause; then some one would answer, 'Called on, in front.' Ah, Sir, they were proud days for me and my old missus; or, rather, *young* missus she was then. But they were not to last long, Sir! You see, it came about this way. She was worked too hard, that was it; she was worked too hard. It was all very well while she had children's parts, but when she came to play heavy parts of ten or fifteen 'lengths,' exclusive of music, songs, and dances, and 'business,' it was too much for her poor little brain, Sir. If she'd played children's parts only, and been gradually trained, she might have been alive now, and a splendid actress, Sir. But the end was soon to come, as you shall hear, Sir. There was a splendid pantomime to be played the very year she would have been twelve, if she'd have lived through it. It was the 'Babes in the Wood.' She had a fine part written for her, and novel effects were introduced into the great wood scene, where she was lying asleep with her brother. A beautiful vision of little fairy elves, all played by children, took place, and she had to say pretty things about her dream in her sleep. She was very fond of that part, Sir. She played it to the life, and great applause was given to her for it. The scene was a'most too pathetic for a pantomime, but it was a great 'draw,' and affected all before and behind the curtain alike. There was one of the company especially, I remember; he was a young man, and played second walking gentleman's parts. He was a very quiet and rather melancholy young chap; quite unlike the rest. I never heard his history, but I think he had had great trouble some time. He went away the year *she* died, and I never

heard of him since, though I should like to, for he was very kind to my poor 'Cissy'—very kind. Well, Sir, it came all on a sudden like, about a week after the run of the pantomime. It had been a bit too much for her, and we were going to give her a change of air and a rest, when she fell into a low kind of fever, Sir! Oh! it was a terrible bad thing. She was so restless, and troubled, and couldn't sleep. The poor young chap I mentioned was quite 'cut up' like about it, and used to come a'most every day to see her. One day, after he'd been sitting with her, he took me aside, and said, quite mournful like, 'It's killing her, Jones; I know it is.' He squeezed my hand very tight, but he said no more. He was such a curious chap, though; he took away my rest that night. At last she got worse and worse, and either I, or the missus, or the young chap, was always with her. She bore her pain very, very well, and sometimes she would fall into a troubled sleep; and then, when she awoke, she'd tell us how she'd been far away somewhere, where she felt no pain nor heat, where she felt cool breezes blowing round her, and saw bright lights and beautiful forms; and sometimes, when she suffered very much, she would say, so quietly, but yet very earnestly, 'Will the good little fairies *never* come and take me away from this pain, mother?' We'd soothe her as best we could, and that young chap he never used to say anything, but he'd sit by her for hours, merely looking at her, and, somehow, she seemed calmer like when he was by. At last, one day we were all three by her side, and she was in a very troubled sleep, and the young chap he held one of her hands, and never took his eyes off her. Presently she began to murmur, lowly, but distinctly, 'They're coming now—see!—all!—so many of them; and they seem to go such a long way, all in rows, all bright; and they smile, and sing. The pain seems easier now. Are they coming to take me now? Yes, they're coming nearer, closer, and they smile so kindly. Thy will'..... then her breathing seemed to come very hard awhile, and then it grew quieter. The young chap never moved, never spoke. Presently he let her hand fall upon the coverlet; then he turned his eyes mournfully to me. 'My poor friend! She has received her last "call." It is better as it is. She has played her part well. *She* is *sure* of a good reception.' He stooped, and nursed his forehead, and then he rose and left the room. I have never seen him since. The poor missus was terribly cut up, and I felt so numbed and bewildered like I could hardly do the work which *must* be done or we should starve. We got at last to be reconciled to our loss, and we've lived ever since alone. We never had another child. We're both old now, Sir, and soon we shall have done our poor parts, and receive the last 'call' too. The nearer that time comes, and always when we have trouble, and when the times are hard (and they often are now, Sir, for my poor old hands won't work now as they used to), at all such times of grief and sorrow it does us both good (the old missus and me, Sir) to recall the fading past, and think of the 'little one' who's been 'called on, in front.'"—F. ALLAN LAIDLAW.

Nestor Roqueplan.

NESTOR ROQUEPLAN, who died in April, 1870, was an eminent Parisian journalist, but his great ambition was to be a successful theatrical manager, and notwithstanding that he wrote for several newspapers, fought duels, and tried to force peculiarly-shaped hats into fashion, he always found time enough to be at the head of some theatrical enterprise or the other, and during his career was director in turns of the VARIETES, OPERA, and CHATELET. After failing as lessee of two minor theatres, he was placed by some eminent capitalists at the head of the VARIETES in 1841, but business for the first two years was exceedingly bad. Roqueplan determined to fill the treasury coffers, and tried to get Bouffé, the original *Pauvre Jacques*, and who created *La Fille de l'Avare (Daddy Hardacre)*, from the GYMNASE, where he was acting under an engagement which set forth that if Bouffé left that theatre for another, he was to forfeit 100,000 francs (4,000*l*.). Roqueplan took legal advice, and a clever attorney told him that by going to law the penalty might very likely be reduced one half. "Reduced!" cried Roqueplan, "never! The public shall know that I have not hesitated to sacrifice the entire sum in order to have Bouffé at my theatre. If I hesitate, everyone will say that he is not such a very good actor after all. I mean to pay four thousand pounds." And so he did, but Bouffé saved his theatre from ruin. Roqueplan was a most eccentric personage, and a search through the newspapers published during his management furnishes a host of wonderful stories about him. Indeed, the strange manner in which plays were received by him would seem incredible, were it not that the authors with whom he did business are all living, and can certify to the truth of the following batch of reminiscences:—

One day, a poor prompter, named Boulé, met Roqueplan, and told him that he had written

a piece. The peculiar director, anxious to get away, makes an appointment with him, and rushes off, determined not to keep it. But Boulé was on the watch; the next day he penetrates into the theatre, sneaks into Roqueplan's private room, unrolls his manuscript, and puts on the usual falsely gay and careless appearance of the author about to read a play. Roqueplan sees that all is lost, lights a cigar, and makes up his mind for the worst. Boulé begins, and, horrible to relate—Boulé stutters fearfully. When the tormentor is done, Roqueplan rises from his arm-chair, and addressing himself to the reader, who is anxiously awaiting his reply, "That is a very original idea of yours to make all the characters stammer." "But, my dear Sir!" says Boulé, "n-n-n-nobody st-st-st-stammers in my p-p-p-p-p-p-iece!" "Very well then," replies Roqueplan, taking his hat, "it is downright rubbish, for that was the only good notion in it!"

Another time, his little managerial sanctum was again invaded in the same way, and there seemed to be no escape. This apartment was comfortably furnished, and in it was a spacious alcove, hidden by heavy curtains. "Take a seat in this arm-chair," said Roqueplan, to the timid young intruder with the manuscript; "while you read, I'll stretch myself upon the sofa in yonder recess, otherwise I could not appreciate the beauties of your play. Begin, if you please. I am listening." The poor author drinks a glass of water, coughs nervously, and commences. Roqueplan is in the alcove, hidden from view by the curtains. The playwright was hard at work, and such sentences as, "It was sixteen years ago, to-day," "What ails you, Marquis?" "'Tis a passing spasm, nothing more!" "To the boat! I see lights gleaming at the manor-house!" "The blood-hounds are on my track!" etc., etc., were arousing the dormant echoes of the directorial cabinet. The whole three acts were read without a single murmur from Roqueplan. Delighted at not hearing one word of disapprobation, the author timidly asks if the work is accepted. No answer! The dramatist lifts up the curtain—horror! Roqueplan had opened a little door at the back of the alcove, and was on the stage chatting quietly with some friends. In answer to the remonstrances of the writer, "Excuse me," he explains, with a smile which is "childlike and bland," "I fancied your drama was in four acts; had I known it was in three, I should have returned a quarter of an hour earlier." Not only did he treat young authors in this fashion, but when Sirandin and Dumanoir, two famous *vaudevillistes*, wanted to read *La Vendetta (The Thumping Legacy)* to him, they were unable to obtain a hearing. Determined to make him listen to them, the two authors found out that Roqueplan was enjoying himself in the country. They jump into the train at once, and come upon the easy-going manager lying asleep in his garden, in the cool shade of a spreading tree. Sirandin and Dumanoir are equal to the emergency—they take down some gymnastical apparatus, and with the cords attach Roqueplan solidly to the trunk of the tree, before he is half awake. "Wretches!" cries Roqueplan, who understands all at a glance, "you mean to read your play to me in spite of myself!" Sirandin smiles grimly, and placing two garden chairs in front of the struggling *impresario*, seats Dumanoir and himself, and gravely begins to read *La Vendetta*. He had hardly got through a dozen lines, when Roqueplan cries out for mercy, and promises to sign any agreement the two authors like on the morrow, if they will only set him free. Sirandin makes a sign, and Dumanoir draws from his pocket an agreement, all ready drawn up, a pen, and a portable inkstand. "I can't sign; my hands are tied," complains the captive. The implacable Sirandin, however, treats him like Buridan, in the *Tower of Nesle*, and releases his right hand only, letting him loose at last when the famous signature is affixed to the document. The piece was brought out, and achieved a triumphant success, but Roqueplan, who did not care to confess that he had put it into rehearsal without having read a line, said to all his friends, "Was I not clever to discover what a good play *La Vendetta* was?"

Another time, Sirandin, seeing that the only way to get an audience with the slippery manager was to take him by surprise, and having been refused admittance to Roqueplan's study again and again, went one morning to his house with a ladder, and climbing up to the top, appeared at the window, manuscript in hand, to the surprise of the persecuted lessee, who was carefully shaving himself. Sirandin begins to read, when Roqueplan, his chin covered with lather, exclaims, without listening to a line of the play, "It's settled. I accept your piece—get away—or I shall cut myself!" E. MANUEL.

A THOROUGH PLAYGOER.—Once when Potier, the great French comic actor, was playing, the crowd was so great that a woman fell from the gallery into the pit. Everybody expected to see the woman carried dead from the theatre, but she had fallen "upon a soft place," and, beyond a few bruises, was unhurt. Her only answer to the expressions of sympathy that greeted her on all sides was, "Thank goodness, I have at last got a place where I can see and hear comfortably."

A Dramatic Curiosity.

"Now, gentlemen, please, it's gone three," yawned the head waiter of the Kemble Club, as he proceeded to extinguish the gas in the smoking room, burner by burner. "All right, James, just bring us another round, and then we'll be off." "Can't do it, Sir. Bar closed at half-past two, and the Committee's give strict horders as all members stopping after hours is to be reported." "The Committee be blow'd," growled Jack Lawson, the popular tragedian, as he gazed ruefully at his half-finished cigar and empty glass. "What's the use of a club if you can't do as you like in it?" James was evidently not prepared to answer the pertinent question, so, muttering something about turning the gas off at the meter, he shuffled sleepily from the room. "I think we'd better go," I ventured to remark, "there's been a lot of fuss made lately about breaking the rules." "Perhaps we had," muttered Jack, "but it's deuced hard lines, just as we were getting jolly." "So it is," chimed in Brown, a rising young dramatist, popularly known as "Morning Milk," on account of his extensive acquaintance with that companion of the dawn. "Look here, you fellows, come round to my rooms and finish the night." The invitation was no sooner given than it was accepted, and half an hour afterwards seven members of the Kemble were taxing the resources of Brown's "elegant drawing-room suite," which he had picked up "dirt cheap" at an auction, and outdoing his landlady in her constant attacks upon his whisky jar. "Nice crib you've got here, old fellow," remarked old Fothergill, the editor of *The Antediluvian*, "just the sort of place I like; plenty of nick-nacks about. That's a splendid bit of china on the whatnot—what is it; Dresden?" "No," replied our host, "It's only imitation; worthless, except for its story." "Oh, it has a story then?" "Yes, and so has everything upon the whatnot. That's my cabinet of curiosities." "Any of 'em connected with the profession?" asked Lawson, glancing somewhat contemptuously at the heterogeneous collection of trifles. "No, there's nothing there in your way, old fellow." "I wonder, if you go in for that sort of thing, you don't have something that smells of the footlights." "I never said I had not. The only dramatic souvenir I have is not there—it is in my Chamber of Horrors." "What the dickens is that?" asked Johnson of the *Weekly Telegram*, drawing his chair nearer the fire and lighting his twelfth cigarette. Our host rose and unlocked a dwarf cheffonier, from which he took a square mahogany box. "Everything in this box is associated with a tragedy," he said quietly, "but this is the only one connected with *the* profession, as Jack is pleased to call it." He unfolded a piece of paper and held it towards us. *It was a blood-stained five-pound note!* "That's a nice thing to have about you," said Johnson nervously. "Ugh! don't put it near me!" "Would you like to hear its story?" "Yes"—from everyone with the exception of Johnson, who, declaring that anything "awful" made him ill for a week, took his hat and made a hurried exit. "This," said Brown, as the door closed behind the nervous journalist, "this was taken from the hand of poor O'Neill, the comedian, as he lay dying in the hall of the Club we have just left." "You don't say so!" exclaimed Jack, putting on his "tragedy mug"; "I was in the provinces at the time, and heard of his sudden death, but I never knew all the particulars." "What sort of a man was he?" asked Charley Smith, a recent importation from the ranks of the amateurs. "Don't interrupt, there's a good fellow, and I'll tell you the story, story fashion. Imagine a tall, gaunt man, something over six feet, with the face of a Spanish Inquisitor, the walk of a tent tragedian, the laugh of an octogenarian, the voice of a drill sergeant, and the manners of a gentleman, and you have poor O'Neill. My acquaintance with him first ripened into friendship a few months before his death. He had been out of an engagement for nearly a year, and one night I found out accidentally that his circumstances were getting very embarrassed. His only haven of refuge was the Club, and thither night after night he came, smoked his pipe, and chatted pleasantly with all of us, hiding beneath the mask of gaiety the anguish of body and mind which must have been slowly killing him. Sometimes, after a hearty fit of laughter, he would cough violently, and on one or two occasions, when he took his handkerchief from his mouth, I noticed that it was stained with blood. One night we were the last in the Club, and as our homes lay in the same direction, we left together. I had heard that afternoon that he had at last procured an engagement, and I congratulated him upon the turn of luck and asked if he had made good terms. He told me he was engaged for the run of a new piece. 'Then I hope, old fellow, it'll run for a year,' I said, cheerily. 'It wouldn't run a week if the public knew a bad play when they saw one, but they don't.' 'Got a good part?' 'No, I could write it out on my thumbnail.' 'What a growler you are. How's the cough?' 'Very bad. The fool of a doctor says I oughtn't to play.' 'So bad as that! I am sorry, old fellow. Well, you must take it quietly.' 'Sha'n't be able to. I haven't got much to say, but I've got two struggles, a single combat, and an escape down a rope with a woman in my arms—Polly Brown, too,

and she's eighteen stone if she's a pound.' 'Well, they're good situations, aren't they?' 'They would be, only Tanner the leading man's on with me all through, and he'll take care I don't get any "fat."' 'Well, old fellow,' I answered, smiling, 'you certainly are a growler. But here's my turning. Good night, and good luck.' Business took me abroad, and it was two months before I saw O'Neill again. I met him at the stage door of the ——— Theatre, just as he was going in. I went with him into his dressing-room and waited while he made up. I never knew how ill the man was until then. His cheeks were hollow, his face deadly white, his eyes sunken but fearfully bright, his frame —well, if you can imagine a skeleton making himself up as a dashing cavalier, you can imagine the horrible sight I was compelled to witness. 'Good heavens, my dear fellow,' I exclaimed, 'you are not fit to go on.' 'I know it,' he replied quietly, 'but I must. If it kills me, I must.' A terrible fit of coughing here shook his frame, and he put his handkerchief to his mouth. In a few moments it was crimson. 'Mr. O'Neill,' shouted the call-boy down the stairs. Bidding me look in again later on, the poor fellow staggered out of the room and on to the stage. I could not screw up sufficient courage to gaze upon such a terrible spectacle of disease again that night, so I strolled into the Club. There were one or two men in the smoking room who knew O'Neill intimately, and I led the conversation round to the subject uppermost in my mind. 'Does O'Neill come regularly to the Club now?' I asked. 'No!' was the reply, 'but he's sure to be here to-night.' Little by little the true state of affairs came out. It seems the poor fellow had been thoughtless enough, during the long time he had been out of an engagement, to run up a score with the caterer. Imperceptibly it had reached £20. Unable to obtain his money, the caterer had reported the circumstance to the Committee. They had had O'Neill before them, and had rather harshly informed him that unless the amount was paid within a month, he would be expelled. This had occurred exactly four weeks before the time of which I now speak, and three instalments had been paid. It seems the poor fellow was too proud to ask for extra time or confess how terribly behindhand with the world he was, and had promised to pay the last 'fiver' on this very night. It was even whispered that one or two members of the Committee had a private spite against O'Neill, and had not hesitated to make him feel his position acutely. Happening, during a pause in the conversation, to glance at the clock, I remembered an engagement and started to keep it. Just as I got to the entrance hall, I met the man we had been talking about coming in. There were several men now standing about, and among them Tanner, his stage rival, and the secretary of the Club. I noticed that O'Neill kept his handkerchief close to his mouth. He walked, or rather staggered, up to the secretary, told him he had come to pay the last instalment of his debt, and drew a five-pound note from his breast pocket. Suddenly his eyes became fixed, a grey shadow swept rapidly across his face, and he reeled against the wall. I ran to him and caught him in my arms. The handkerchief fell from his mouth, and a crimson stream poured forth. 'Run for a doctor, quick,' I shouted, 'he has broken a blood-vessel.' He tried to raise himself on his side, and gasped out—'Thank God, I don't die in debt—*here*.' He caught sight of Tanner, who with a scared face was standing looking helplessly on, and a smile rested for a moment on his ghastly features. He raised his hand feebly and held it towards him. 'Jim, old fellow,' he whispered, 'I've got *this* situation all to myself. Ha! H—a!' and he fell back—dead. I gave the secretary five sovereigns and took this note, stained as it is now, from O'Neill's dead hand. It is the only dramatic curiosity I possess. By Jove, there's six o'clock striking, I think it's about time we broke up."—Geo. R. Sims.

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An Acting Manager of the Old School.—Mr. Hull, once Acting Manager of Covent-garden, had so frequently to address the audience that he acquired a habit of addressing even private friends in similar terms. Upon the occasion of some public festivity, he gave at his residence in Martlett-court, Bow-street, a barrel of porter to the crowd, who speedily finished it, and became uproarious for more. Mr. Hull came to his first-floor window and thus addressed "the audience":—"Ladies and Gentlemen,—I lament exceedingly to be under the necessity of offering an apology this evening; but I am obliged to state that all the *strong* beer has been subject to a sudden and severe attack, in consequence of which it has disappeared, and in this predicament, having at a very short notice procured a cask of *small*, we hope to meet with your usual indulgence."

The Father of Talma.—The father of the great French actor, towards the close of the last century, practised as a dentist, in Chester, and a young actress, Miss Daniels, lodged in the same house. The lady was practising a song in the operetta of *The Woodman*, in which the refrain was "Teli me, tell me." Miss Daniels, who was of foreign extraction, pronounced the words "Tall ma, tall ma." The dentist, driven half crazy by the incessant musical practice, came down at last to the singer with a crimson night-cap, and said, "You vant me, Mees? Here I am! I vill take out ze tooth, and you shall nevare make dat noise any more."

Random Recollections.

BY E. A. SOTHERN.

TO tell a story after dinner over the walnuts and the wine is a very different thing from sitting down in cold blood to put the same story in black and white, "sans dinner, sans nuts, sans wine, sans everything," and I confess I shrink from the task. The paper looks so white, cold, and unmeaning that I really can't see how the slightest ghost of an idea can possibly appear upon its surface, and as for a joke, the thing's absurd, so I'll e'en content myself, and I hope my readers also, with a few random recollections.

In the first place, and to begin at the beginning, I was born on the first of April! There was a handicap for a fellow who had to work his way through a world of care and sorrow! to enter life with a cap and bells instead of a coral and ditto! Why! when I was stuck in a corner at school, with a fool's cap on my head, for not being serious at my book, I felt that I was emphatically "the right boy in the right place," and left it with reluctance to take my accustomed seat at the bottom of the class.

Through life I have felt the malign influence of my natal day. On the eve of its tenth anniversary, I found myself in the streets of Liverpool, my native town, with a *whole half-crown*—as Sir Boyle Roche would say—in my pocket, and a holiday before me. What to do was the question that arose in my adolescent mind. Half-a-crown will do so much and yet so little; it is "so near and yet so far," in fact, precisely one of those coins that is most difficult to spend to advantage. It will buy enough cakes and candies to make you sick, or gunpowder enough to blow you up, but it won't buy a gun or a pony, or even a good toy cannon, or rocking-horse. As I stood debating things, a thought, inspired no doubt by my malignant star, struck me. I rushed into the nearest newspaper office and asked the lowest price for which an advertisement could be inserted. Half-a-crown was the figure. I paid it, and next day appeared the following effort of my 'prentice muse.

This Day, at one o'clock precisely,
A
FLYING MACHINE,
Propelled on a new principle lately discovered, and destined to revolutionise the art of locomotion,
WILL BE LAUNCHED
By the Inventor, from the summit of the Exchange, and will perform an
AERIAL VOYAGE
To the tower of St. Luke's Church, a distance of over
ONE MILE.

Now, one o'clock being the lunch hour at which all business and professional men and their clerks are free, it followed that the streets were filled with a gaping crowd of men, who waited in breathless expectation with open mouths and empty stomachs, and their eyes fixed on the roof of the Exchange.

One o'clock struck. All was quiet. A quarter after chimed. Expectation stood on tip-toe. Half-past—and a deadly chill ran through the staring crowd. At last the fatal words "April fool" was heard to pass from mouth to mouth. A roar of mingled laughter and execration filled the air, and the lunchless multitude melted away like snow before the sun, each man with the pleasant consciousness of being badly sold!

In after years I repeated the same experiment in New York, but on a larger scale, having then more capital and experience in advertising the affair, and announced in staring capitals that the celebrated Italian aëronaut

SIGNOR CANTELABIGLIE
Would have the honour of introducing to the Public of New York
his Wonderful
AERO-VOLANTE,

Or Double Action excentric-screw, electro-motive
FLYING-MACHINE!
Which would start from the top of
TRINITY STEEPLE,
And Fly direct to the
BATTERY!!
Thereby proving aërial locomotion to be a
FIXED FACT,

Superseding finally and for ever all Highways, Byways, and Turnstiles, Post-roads and Railroads, Steamboats and Canalboats, Hackney Coaches, Cabs, Omnibuses, and private Carriages, and causing all pavements, whether Cobble, Macadam, Russ, Belgian, Asphalt, or Wood, to give place to the Great

HIGHWAY OF THE AIR !!!!

On this occasion the Stock Exchange of the city of New York actually suspended operations, closed its session, and the members issued forth *en masse*, to be, in their own vernacular, "Sold short!"

On several other occasions the influence of my nativity has impelled me to indulge in various harmless "sells." In none of these, however, have I ever wilfully hurt the feelings of any one, but, just as all the quaint stories are fathered, in America, on President Lincoln, and in Ireland on *Dane* Swift, so have I been credited with many a practical joke which I would have cut my right hand off sooner than have perpetrated.

There is, for instance, the absurd story of my having, during my journey to California by the Pacific Railroad, thrown a man out of the train and killed him, merely because he chanced to intrude into my state-room. This may be a very good joke in the telling, although I fail to see where the laugh comes in, but would assuredly have been no joke to me had I been ruffian enough to have attempted to put such a thing in practice, as I should most certainly have been hanged, even had I escaped being lynched by the passengers. There is again the account of a dinner given by myself to Mr. Philip Lee, the husband of the well-known and justly-admired actress known to the world by her *nom de theatre* of "Adelaide Neilson," at which dinner I was asserted to have introduced a number of rowdies armed with bowie knives and revolvers for the purpose of frightening the said Phil Lee out of his seven senses. A thing, by the way, that I do not believe any number of either rowdies, bowie-knives, or revolvers would easily accomplish, he being a "stalwart man of his hands." Both of these stories I utterly deny and repudiate, the first never having happened at all, even in the mild shape of calling the conductor to put a man out of my seat, but being what is called in America "a lie made out of whale cloth"; and the second being a grossly exaggerated burlesque of a little bit of fun got up between Phil Lee, one or two other intimate friends, and myself, as a sort of private war-dance or corrobbery, calculated to promote digestion after a hearty dinner, and by no means an exposition of the American style of welcoming a stranger, as has been asserted by malicious tongues and pens.

I confess, indeed, to having played an innocent joke upon Mr. Lee's lovely and talented wife, and it happened in this wise. Miss Neilson, to use her stage name, happening to ask me for a little *souvenir* on her departure for Florida, I inquired what she would like best. She said she would leave it entirely to me, any trifle would be valued as a parting gift from such an old friend. Whereupon I asked her, on the spur of the moment, whether she would like a grizzly bear as an appropriate playmate and a pleasant ornament to a lady's chamber. She replied in the same spirit, "Yes, send him up," and there the banter ended. However, happening half an hour afterwards to meet Mr. Moss, the treasurer of Wallack's Theatre, he mentioned that he was very much annoyed by a confounded bear that somebody had sent him from California, and which he did not know what on earth to do with. "Where is he?" said I. "At the back of the stage," said he, "with half-a-dozen men sitting on his cage to keep him quiet; one of whom has already lost all his trousers and a good deal of his flesh through the bars." "Good," said I, "I will relieve you of him. I know just where to place him." No sooner said

than done, and in half an hour "Grizzly" was landed at the Fifth Avenue Hotel by four porters, with a stout chain about as big as the cable of a man-of-war, and a muzzle like a fire-grate, in the middle of Miss Neilson's drawing-room and a numerous company of guests, who had called to bid the fair "Juliet" adieu. Miss Neilson took the jest in good part, kept her temper, and tried to keep her bear; but that was an effort beyond her, and Bruin was finally presented to the Zoological Gardens in Central Park, thus ending the modern adaptation, "with a difference," of the old story of "Beauty and the Beast."

One more confession, and I have done with my unlucky birthday and its results, among which I may mention, *en passant*, that I went on the stage purposely to play "Hamlet," and did it, too, *once!* and then I shall pass "from gay to grave, from lively to severe," and inflict some ideas and opinions on you which, I think, have not as yet been sufficiently put before the profession and the public. To return, however, to our muttons, by which I mean my ultimate acknowledgment of absurdity. In my youth I was given to Spiritualism. I was a medium with a large M, carried machines up my coat sleeves to make the "raps" by clockwork; put ice on my big toe till I nearly got chilblains, to simulate a dead hand under the table; and indulged in various other little amenities calculated to make my friends feel pleasant and cheerful in my society; for what reason I really can't imagine, except that confounded first of April, as aforesaid. Now, Harry ———, a celebrated scene painter in New York, and a capital artist, was also a confirmed believer in spirits, among which might be counted that of John Barleycorn, Esq. Frequently has he told me, that on going to bed after no more than the temperate refreshment of a few dozen fried oysters, twelve bottles of porter, and four or five glasses of hot rum and pepper, he has noticed the bed on which he lay to be lifted from the floor and cast up to the ceiling, where it remained suspended by the feet and violently whirled round and round in wild gyrations till his seething brain was swung into a "state of como," as he used to phrase it, and he lapsed into the "Nirwana," or blessed unconscious repose, so extolled by the priests of Buddha. One night Harry, on putting his hand into his greatcoat pocket, was surprised to find there a document written in a crabbed antique hand in various coloured inks, all more or less faded, and bearing the stamp of age on its yellow parchment and half-obliterated seals. Opening it with awe and wonderment, he discovered that the purport of the deed was an elaborate discussion as to the nature of the herb with which the ancient Spartans flavoured their celebrated black broth, quoting various authorities with crackjaw names, which passed current with honest Harry (who, although a nailer at Sanscrit, Choctaw, and other ancient tongues, was weak on his Greek) for pure Hellenic. In fact, "it was all Greek to him," and ended with the statement that, beyond all doubt, the subject in question was "pickles." Now, the word "pickles" being in New York slang equivalent to "gammon" in London "argot," some unbelievers ventured to hint that it was "one of Ned Sothern's sells," but Harry stoutly maintained, ever after, that the document must be genuine, as he had observed that for days before he received it he had been haunted by the appearance of a man in fustian with a pail of Dutch pickled cucumbers who importuned him to buy the same, and the coincidence was too remarkable to be fortuitous. Having thus concluded my "Confessions of an April Fool," I will change my cap and bells for a decorous beaver, and give you some fugitive thoughts on more serious subjects. But hold! on second thoughts, I think I had better reserve my serious communication for some other opportunity, when my readers shall have got over the effects of the hospitable season and have properly prepared their minds to receive with due appreciation the words of wisdom now trembling upon my pen.

"*Tout vient a bût a qui sait attendre*," as the French adage has it, and if my patient readers will only wait long enough, they may at last succeed in extracting some of that wisdom which lies concealed under the superficial folly of "An April Fool," as the solid iron is hidden beneath the verdant turf and smiling flowers of an English landscape.

Strange but True.

BY HENRY J. BYRON.

FOUR remarkable events—at least not *remarkable* but a little strange, and as they rise to my recollection I write them down. For the truth of the following tale I will vouch. The circumstances happened to a near friend of mine who was with me at the time. Indeed, the whole affair might have happened to myself. Witherspoon—his name wasn't Witherspoon, but it was one even more uncommon—was acting with me during one of my tours in the north of England four or five years ago. One evening my dresser said to him (in my presence), "Mr. Witherspoon, your frock-coat is very shabby as regards the silk facings and braid; why not send it to the tailors and have it refaced?" It so happened that Witherspoon was rather high and mighty in his way, and objected to the "refacing" of his frock-coat. However, as the frock-coat was nearly new, I advised him to let my dresser have it renovated. It *was* renovated, and the bill (which I saw, and I will do Witherspoon the justice to say the *receipt*) was seven shillings. Months rolled by. We returned to town, and Witherspoon was engaged to play at a West-end London theatre. It so happened that I had a piece in rehearsal at the same theatre, and one morning we both entered the stage-door together. As we did so, the doorkeeper handed W. a letter. He read it and handed it to me. It was a bill. "Mr. Witherspoon debtor, to Mr. Somebody or Other, seven shillings for refacing, &c., a frock-coat." "That Jones" (the dresser), said Witherspoon, "never *paid* that seven shillings." "Jones," I replied, "was incapable of embezzlement. There is some mistake." A year elapsed. By one of those extraordinary coincidences which *will* occasionally occur in theatrical life, Witherspoon and I again one morning entered the stage-door of the same West-end theatre together, neither of us having been there since the withdrawal of my piece a year previously. The doorkeeper advanced and handed Witherspoon a letter. Witherspoon read it and handed it to me. "The trifling account, seven shillings, for refacing a frock-coat, had escaped Mr. W.'s notice, would Mr. W. kindly," &c., &c. He had forgotten all about it. We stared at each other. Jones *must* have embezzled the—stay—whence *comes* the letter? For the first time we looked at the heading of the bill—*Reading!*—a place Witherspoon had never been in in his life. There was, it appeared, *another* Witherspoon (and only *one*) who had been engaged at the same theatre. Now the remarkable part of the story is *this*. That there should have been *two* Witherspoons, both engaged at the same theatre, that they should have both had their frock-coats repaired in the same way, in the same year, at the same price! I may add that there were only two persons of the name in the profession in England. In cases where circumstantial evidence has been overwhelming such a remarkable coincidence would have carried conviction. A few years back I was associated with the management of a London theatre, where I intended producing a "sporting" comedy. I arranged a series of scenes, and before leaving town for a provincial tour gave the scene-painter (a gifted and amiable artist since dead, who would have achieved the very highest position) my idea of a scene which I hoped might prove novel and attractive. On this one scene I built to an extent my hopes. The earlier portion of the drama led up to it, the later portion drew its interest from the incidents occurring in it. I was away. I received a note from the artist—"Might he not accept an engagement at another theatre to 'fill up his time,' and paint *one scene* for another theatre during the recess?" Of course he might. A few days after came a letter from him, which contained the comforting intelligence that the scene he had been engaged to paint was precisely the *same* as the one *I* had mapped out as a certain sensation; in fact, the *Derby Scene* in *The Flying Scud*, in which the identical incident of *my* scene eventually occurred. That the author of *Flying Scud* should have hit

upon the particular artist to paint the particular scene I had fixed on him to do at *that particular time* is a little remarkable. It was the merest chance. He had as little notion of my intention as I had of his. Mr. Boucicault had settled everything in his own mind simultaneously, probably *before* myself. There was no particular originality about it with either of us, as the incident occurs, if I recollect aright, in a novel of the late Angus Reach's.

About four years ago or so I was in a very bad railway accident in the North of England. I never wish to be in another; in fact, I didn't wish to be in *that*, but circumstances under which I had no control sent me up to town by the night mail, and other circumstances (under which *nobody* had any control) sent me out of the shattered side door on to the railroad, only too delighted to find my head on my shoulders and my limbs unbroken. Now there is actually nothing in the anecdote I am relating. No joke, no moral, no anything. But to the owner of a picturesque eye, or an observer of nature, or *human* nature, or a philosopher, or a—anybody who revels in strong contrasts like a rainbow (which by the way is all sixes and sevens, and is yet somehow a harmonious whole), or mustard and cress, or curds and whey, it is certainly suggestive. As I was standing at four o'clock in the cold grey of a November morning looking sadly at the smashed tender and the half-buried locomotive, and watching the poor crushed creatures who (after being dragged and dug and wrenched out of the broken carriage) were being carried towards the station in a grim procession, I suddenly felt a tap on my shoulder, and on turning a fellow-traveller observed politely, "No offence, but, a party by the name of Johnson, I believe." I had been playing that character at Newcastle some six hours previously, and the recognition of my admirer, though intended to be complimentary, sent through me a thrill of something like horror at the reminder at such a moment and at such a scene. An amusing instance of the marvellous manner in which theatrical trifles remain impressed upon the memory occurred to me a little time back. Quite a quarter of a century ago an extravaganza was played at a popular London house, and an excellently-arranged overture formed an additional attraction to the piece. During the selection of popular airs skilfully arranged by the musical director, there was played a charming ballad as a solo for the cornet. In this ballad there was a particularly high note—there may have been several, but there was one special note with which the cornet-player was either unable to grapple, or which, having been grappled with, escaped literally in a crack. The performer was clever, and during the evening played admirably, but there was a decided difference of opinion between him and the note in question, and the result was a derisive laugh from the audience, in which I well remember I joined. The mistake happened at the most effective turn of the air, and the result was inexpressibly ludicrous. Five and twenty years afterwards, when about to bring out an extravaganza at the same theatre, by some accident the characteristic overture which should have been arranged had been neglected, and the manager suggested that one of the old ones should be played before the piece. The librarian took one of the first and oldest that came to hand, the band parts were distributed, and the orchestra commenced. After a very few bars a dreamy sort of recollection came over me which speedily wakened into a decided one of the overture I was listening to. It was the old friend of my boyhood. I drew the manager aside. I told him of the juvenile roar in which I had indulged a quarter of a century before, and I drew his attention to the particular note on which the performer had cracked. As I did so the particular note drew attention to itself, for, true to the old tradition, on coming to it the cornet-à-pistonist *cracked again*. "Is this an omen?" asked the manager, a trifle pale. "It is," I replied. "I don't think this piece will do," he hoarsely whispered. It didn't.

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A PUFFING PROFESSION.—A French horn player in the Covent-garden Band was relating an anecdote of Garrick's generosity in the hearing of Macklin, who exclaimed, "Sir, you are a trumpeter, I think!" "Well, Sir, and what if I am?" was the reply. "Only this, Sir," retorted Macklin, "that *puffing* is your profession."

A Plea for the Pit.

BY CLEMENT W. SCOTT.

IT is not improbable that the earliest playgoing recollections of most of us date from the pit. Canvass the steady playgoers of our time, and you may be sure that the majority of them saw their first play in this popular part of the theatre. The child, ten to one, for his first treat is taken to some popular restaurant or dining-rooms, and commences his dissipation by making believe that he is a man before he goes to the play. My first dissipation of the kind—how well I remember it!—was an early dinner at Dolly's Chop-house in the City; and great was my astonishment when my playgoing patron, in order fully to initiate me into the mysteries of manhood, plunged a fork into a pile of magnificent chops heaped up at the door, and selected two noble victims for the splendid coke fire which was roaring at the other end of the room. Would it have been a greater pleasure if after this excellent prologue a carriage had driven up to the door within a few minutes of the performance, and we had been ushered solemnly into the theatre at the conclusion of the overture? Not a bit. My first patron knew better. He understood the true value of initiation. He desired, no doubt, to inspire me with the affectionate sympathy of the brotherhood of playgoers. We struggled into the pit with the rest. We had all the intense pleasure of expectancy. We delighted in the pleasant chaff and quaint humour of our companions. Our ears were tuned to the cracking of nuts, and our noses introduced to the first true smell of orange peel. The time draws near to half-past six, and the excitement becomes intense. A mysterious knocking and withdrawing of bolts, and we all rush in through mysterious stone passages, over benches, in the dim uncertain light, and then we sit in the gloom, awe-struck with the dark green curtain, aroused with the continual arrival of guests, ever and anon consulting and puzzling over the old-fashioned long playbill, until at last the theatre becomes lighter, the music commences, the play begins, and we are lost in a delightful dream. It was Thackeray, was it not? who saw his first play from the pit, in the company of a faithful servant, and told us about it in his wonderful "Roundabout Papers." I know very well that I don't envy the boy whose experiences were less rough but not nearly so delightful. Some years after, when I was promoted to a booked seat on the front row of the dress circle, and was treated every Christmas to a view of Mr. Planché's Lyceum extravaganzas, it seemed to me that the little white silk gloves were rather a bore, and I certainly preferred the pit fare of nuts and oranges to the dress-circle luxury of ices and acidulated lemon drops. When years once more rolled on, and one became more and more one's own master, every spare evening was devoted to the good old pit, which I then believed, and still believe, to be the fountain-head of all dramatic taste and appreciation. There is no more orthodox and courteous assemblage than the pit of an English theatre. It is possible to meet there men of the highest dramatic intelligence and the keenest artistic feeling. A steady playgoer with a retentive memory may pick up scores of theatrical anecdotes from his companions, and, before now, has made there those earnest and lasting friendships which are alone formed by a complete artistic sympathy. People who go to the pit, who fight for the first row, and who linger affectionately at the doors long before they are open, show by their own conduct what extreme interest they take in the play. They are the true playgoers. They sacrifice some comfort occasionally and some time for their love of dramatic art. I believe that they are far happier when they have come in here and paid their money like men, than if they had come in by an order or been passed in by a friend. There is a story told of an old frequenter of the pit who, on one occasion, quite against his inclination and principle, accepted a pit order from a friendly tobacconist. The performance

was wretchedly bad, and our friend felt a strong inclination to hiss. But he remembered he had accepted an order, and was in honour bound not to express his disapprobation. He was not one of the public. He had come here under false pretences. At last the entertainment became so scandalous that he could stand it no longer. "This will not do," said he: "hang it! I must pay." So he went out, paid his two shillings, and, returning, took it out in strong and earnest condemnation. May it not, without exaggeration, be granted that the pit audience is at once the most attentive, most discriminative, most truly critical, and most constant of any part of the house? Without any claque, or any attempt whatever to institute so childish and offensive a system, the pit is actuated and instigated by a strong current or wave of good sense. The pit —consistently charitable—is, when its indignation is aroused, perfectly merciless. The pit will not be insulted. In all my experience I have never known one of those frequent charges of cabals sufficiently, or indeed approximately proved. It is the custom where a play has been very properly damned by a miscellaneous audience for the manager to come forward and declare, without a tittle of evidence, there has been a clique, a conspiracy, or an organized system of hissing. The manager knows all about it! he has been told! he has got proof! he intends to take steps! he is not slow in actually mentioning some poor individual unjustly suspected. But such charges invariably come to nothing: they are never proved: they are as inevitable after the failure of a play as is the threat to appeal when a man has lost a lawsuit. It is in the common order of things. It must happen. In the first place I believe that the organization of such a dastardly conspiracy would be almost impossible; and, in the next, unless the whole pit and gallery had been engaged, to the exclusion of the outside public, it would be entirely nugatory. Such a conspiracy would be at once detected by those sitting near the members of it, and one determined voice would ruin the whole thing. The time-honoured honesty and dignified demeanour of the pit is perfectly safe in the hands of the pit; and I would go further and say that had not the privileges of the pit been seriously interfered with, had not the position of the pit been sadly altered, had not the conditions of pit criticism been changed, had not the voice of the pit been stifled, many of the recent scandals would have been avoided, and we should not have found, as now, a kind of civil war being waged in all matters of theatrical interest,—on the one side those who love the art, on the other who view it merely as a commercial speculation, or possibly something worse. Had the pit been left in its old form and strength, had this large and generous assemblage, with no piques or prejudices, been permitted to remain and watch with eager eyes over the interests of art, the difficulties of the critic would in a great measure have been removed, and all authoritative interference would have been unnecessary. That which was once done by the loud, strong, and manly voice of the people is now forced upon the representatives of the newspapers, whose opinion may be in harmony with that of the people but cannot be publicly endorsed by them. That which is now done by the distinct order of the Lord Chamberlain would, once upon a time, have been settled in a manner not quite convenient and comfortable for the manager. Let those who abolish the pit and introduce risky performances, songs, personalities, and dances remember what a Dublin audience did when Sheridan insulted them. Let them, in connection with other matters, remember that there are such letters in the theatrical alphabet as O. P. Let us see, however, what has been done with the poor old pit, what treatment has been extended to the honest gentlemen who, in fair weather and foul, have remained at the helm of the dramatic ship. They have been driven back, back, back by these ten-shilling stalls, until the place of the pit is a pen, and the pit's protection is no longer a power. Back they thrust the pit, under the suffocating roof of the dress-circle. They are huddled away anywhere out of sight. If a play be popular more rows of stalls are added—the pit is more and more reduced. In many theatres it has become the fashion to remove the pit from the ground-floor altogether, and to send its faithful members upstairs to the upper-boxes and galleries. The pit once removed or curtailed, the pit once banished upstairs, the pulse of interest

which once vibrated through the theatre ceases to beat. The hum is hushed. The applause is deadened. The entertainments cease to fizz. They are like flat champagne—uncorked and *fadasse*. To look at the matter from another point of view, how, may we ask, do the artists like the changed position of affairs in the matter of the pit? Punctuality is at an end. Interest is threatened or broken. In the opening farces the stalls are all but empty. When the play begins the company has not half arrived. All through the first act there are interruptions, moving about, chattering and whispering. The swells come in full of good wine, and talkative after a good dinner; they are foggy about the plot, and they attempt to get at it by cross questions, leading no doubt to very crooked answers. The men are too indolent to appreciate, and the women too grand to applaud. How little they care for the drama or dramatic art! They come to the stalls in order to lounge away a few hours, to meet their friends, to be tickled with a gentle excitement. In the summer, when there is no opera, the play is on the way to the ball. In the winter it is a relief from the boredom of home. If this uninteresting and uninterested people make a noise and a drawling chatter, there is no corrective pit to keep them in order. They create a listlessness, and this no doubt is communicated indirectly to the artists. Actors will tell you that the difference of the atmosphere of audiences is wonderful. On some occasions a delightful sympathy exists between actors and audiences. A communicative electric chord runs between one and the other. At such times the acting is at its best. But then there come evenings when no efforts on the part of the artists can create excitement, or waken the stalls from a dead and stupid lethargy. Many actors tell you more. One sympathetic voice, one exhilarating laugh acts like quicksilver, and is instantly appreciated. A certain painful expression of countenance will unnerve an actor at times, and the other day a celebrated actor stopped in the middle of his part, and plainly told a gentleman that he (the actor) could not go on unless the gentleman stopped coughing. I have witnessed the repetition of such a scene in a church before now. The clergyman stopped and harangued the school children on the subject of coughing; he declared it was a trick, and could be stopped. And so it appeared, for there was not another cough heard that morning. It is believed by many artists that acting was never such a pleasure as when the curtain drew up to an audience crammed up to the very orchestra and footlights. It is impossible to believe that actors and actresses (but more so actors) are only occasionally sensitive. Who that is reading aloud likes the disturbance of a servant entering the room? What singer or player can endure persistent talking? The answer to all this will be, "Ah, it's all very well, but it pays. If I can get ten shillings for my stalls I really cannot afford to refuse it. The artists may be put out, the entertainment may run flatly, the dear old pit may be very shabbily treated, interest in dramatic art may in a measure suffer, enthusiasm possibly is stifled—but, my dear friend, here are the libraries, and the agents, and the theatre offices, and who knows who knocking at my doors and begging me for seats. I must buy in the cheapest market and sell in the dearest, and I have political economy to back me up." I believe firmly and earnestly that the ten-shilling stalls are the falsest of all false economies. They look as if they pay, but they cannot pay in the long run. When this astounding sum is paid for a seat in a theatre, the purchaser expects very much. His evening's entertainment has probably cost him a sovereign at the lowest possible figure, what with driver, fees, refreshments, and supper. And if such a playgoer is not amused, he is the worst advertisement in the world. He thinks he has been "taken in," and he goes about London ridiculing the entertainment, and dissuading his friends and acquaintance from "wasting" their money. A contented playgoer is the manager's blessing. He does good by stealth, and would certainly blush to find it fame. A discontented playgoer, without meaning to do any harm, deprives the managerial till of many a pound. Better than all the advertisements and complimentary criticism in the world is a contented and enthusiastic audience. The advertisement may be the wood and the criticism the coals, but the distinct approval of the public

is the match which puts the whole thing into a blaze. It is a pity no doubt that artistic and commercial considerations are so hopelessly interwoven on the stage. It is a disgrace that, in this great country, there is not one theatre in which artistic aims can be placed higher on the shelf than the money-bags, and in which the manager, being guaranteed against loss, can turn his attention to the higher development of the art which appeals to the whole world. We can have no school, we can have no concentration of taste, we can have no literature if there is no endowment, no subsidy, or no guarantee which would enable some gentleman or gentlemen to speculate in the cause of art instead of in the cause of their breeches pocket. We have arrived now at an important time in the history of our stage. Theatres are multiplying, playgoers are increasing, theatrical speculators are, as a rule, thriving. But there is an on-coming struggle and contest between art-lovers and the upholders of popular effect. Some are shouting for the republic of frivolity and others are fighting for the old constitution of art. Which is it to be, the dictatorship of the French Can-can, the sceptre of poetry, or the empire of human interest? If the old constitutional party is beaten—a party which is not illiberal or bigoted, which would not insist upon their opinions to the exclusion of others, which would have a place for everything and everything in its place, but which strongly and earnestly protests against the deposition of the constituted authorities of the drama in favour of excited, half-dressed, bacchante revellers; if the old upholders of the stage are routed and compelled to cry quarter to a victorious band of relentless Amazons; if for commercial considerations the dawdlers about dressing-rooms and chewers of toothpicks are preferred to pittites as patrons of the drama; if the stage ceases to be an amusement for educated people, and but few play-books are added to the literature of our country; if the beautiful fascination of some Miss Tottie Montgomery is preferred by our playgoers to the grand and immortal memory of Sarah Siddons; if the acrobatic antics of some pantomimists are of more value than poetry which springs from the soul, or words which burn to the heart; if it be true, as it has been asserted, that the playgoers of this mighty metropolis prefer spectacle to drama, and processions to poetry; if those who have fought so long and so nobly (and they will not yield, you may be sure, without a desperate struggle) are compelled to place down their arms in despair—let it not be forgotten how early in the day the vanguard was routed, the pioneers were outnumbered, the pit was put to flight. Let it be remembered there was a PLEA FOR THE PIT!

A REJECTED DRAMATIST.—A dramatic author having had all his pieces "declined with thanks," complained to a friend in these terms:—"I cannot account for my plays being rejected," said he; "no one could say that my tragedy was a *sad* performance, and I defy anybody to *laugh* at my comedy."

THE CART BEFORE THE HORSE.—Dibdin, like other men and managers, suffered at times from typographical eccentricities. For instance, a proof was once sent him of a bill of the play for a benefit which was said by the man of type to be "under the patronage of the Duke of Clarence, Lord High *Patron of England and Admiral of this Theatre!*"—the Theatre, by the way, being Sadler's Wells in the olden time.

A TREMENDOUS ENCORE.—When Cimarosa's opera, *Il Matrimonio Segreto*, was performed before the Austrian Emperor Joseph, that monarch was so delighted with the work that he invited all the singers to a magnificent banquet. After a merry feast the Emperor's enthusiasm was not in the least abated, and eventually, to please him, the artistes went back to the theatre and performed the entire opera again. Such another instance of encoring is not upon record.

THE ORIGIN OF "PAUL PRY."—This popular comedy is so generally recognised as of English growth that few are aware of the source from which Poole drew his inspiration. *Le Vieux Celibataire* of Collin-Harleville was the foundation of the modern comedy, and Mrs. Subtle is a close copy of a character in the original, and the entire working out of the play is upon the plan of the French piece. Dubriage, one of the original personages, is, like Witherington, tricked by two servants who intercept the nephew's letters. But Poole has so skilfully elaborated Paul Pry from the sketch that suggested his hero, that few would condemn the plagiarism while disposed to prefer his creation to the original. The notion of making a male instead of a female representative of prying curiosity is the idea of the English author, and adds greatly to the amusement derived from the play.

Curious Criticisms.

BY JOHN STRACHAN.

THERE is scarcely a member of the theatrical profession who has not, at some time or other, had occasion to laugh at some outrageously-absurd criticism upon his or her performance; but it is not with recognised criticisms I propose to deal, however tempting the theme, and however anxious the readers of these pages may be to know the name of the critic who gave the *plot* of *Hamlet*, and contented himself with saying that the star "appeared to interpret the meaning of the author with tolerable accuracy." Nor shall I tell where appeared the plot of *Maritana*, with the startling intelligence that Don Cæsar was condemned to death for having returned to Madrid before settling with his creditors! and that his friend thereupon took leave of him in the song—"Farewell, my gallant captain; I told you how 'twould be!" I propose to string together a few "curiosities of criticism" on the part of members of the audience, &c., which have either come under my own personal observation or have been detailed to me by those who vouched for their accuracy—although, by the way, I don't know that this gives an anecdote any greater value. Many an actor can remember having had a capital point completely spoilt by that incorrigible "boy in the gallery," who *will* insist upon anticipating every effect, or giving his opinion pretty freely as to the powers of interest possessed by the various performers. Such a "sweet little cherub" it was who, perched up aloft on the occasion of the first representation of the *Corsican Brothers* in a provincial theatre, convulsed the house in the "retribution scene" (when the swords of the surviving brother and Chateau Renard were palpitating to *tremolo* music) by calling out to a friend in the pit, "I say, Bill, ain't it thrilling!" I have heard of an operatic artist, possessed of a sweet but somewhat slender tenor voice, being dreadfully disconcerted by the candid criticism of gallery boys in that celebrated arena of Olympian wit, the Theatre Royal, Dublin. The tenor was dwelling with pardonable pride upon his delicious "top note," to hear which the strictest silence on the part of the audience was necessary, when a loudly-whispered query of, "Jimmy, what's that?" from the L. H. corner of the gallery, was promptly answered from the R. H. corner of ditto, in the suggestive words, "*Shure, it's the gas!*" It is a remarkable fact that that tenor had some difficulty in getting on to safe footing again; and I have no doubt that the singing of an overcharged burner annoyed him for some time afterwards. More merciful in his exaction was the urchin who contrived to pay a graceful compliment to Christine Nilsson in a northern town of England. The winning smile of the Swedish *prima donna* is as familiar to us as her faultless voice; and on the occasion of a concert at which she sang a few years ago, the *encores* were both numerous and hearty. At length came the spinning quartette from *Marta*, which commanded a unanimous recall, but just as the party were leaving the stage, one of the gentlemen accidentally trod upon the *prima donna's* dress. Now, no lady can effectually erase in a moment all trace of the annoyance which such an event causes, and Madlle. Nilsson returned to the stage and acknowledged the applause with her features less radiant than they had been a few moments before. Here was a disappointment for the audience, who had enjoyed the beaming smiles of the fair cantatrice *almost* as much as they had the sweetness of her tones and the brilliance of her execution; but the "boy in the gallery" was equal to the occasion. In the earnestness of his soul he cried out, "*Smile, please!*" and the lady, forgetting her temporary annoyance, cast upon that happy boy, and then upon the house generally, one of the most charming acknowledgments I ever witnessed, and retired amid the greatest demonstration of the evening. But this, perhaps, will scarcely rank as a criticism proper; and as I

don't care to transfer to the pages of THE ERA ALMANACK any criticisms which are *improper* (although it is well known that the gallery boy has many of those to answer for), I next give a specimen of Transatlantic comment, as related to me by poor Wilton, Lady Don's agent, who recently died at an early age. He said, that when her Ladyship was performing at Sacramento, California, a raw specimen of the mining class rolled, rather than walked, into the theatre as soon as the doors were opened, and after sitting for about twenty minutes staring intensely at the act-drop, which represented an Ischian chariot competition (the band meanwhile playing outside the building), he rolled himself out again, and on passing the money-taker's box, near which Wilton was standing, gave vent to his feelings in the following characteristic sentence: "Wal, stranger, I guess that's the *gard darn'dest panorama* I ever see in my life!" Having given a few specimens of the views sometimes taken by members of the audience, it may not be out of place to append a manager's critical view of his audience; for it may well be that the manager finds the study of his audience quite as good an entertainment as they find the fare which he provides for them, and sometimes at least equally profitable. I had gone down to Scotland to superintend the production of a Christmas piece, when feeling somewhat curious about the reception it was likely to meet with, and bearing in mind an old saying as to the necessity for a surgical operation in order to ensure a Scotchman "taking" a joke, I asked the manager what sort of an audience he had for pantomime? "Oh," was the shrewd reply of the experienced caterer, "they're a *very guid audience*. They think they hear a *pun*, and *they come back another night to see if it really was one!*" Knowing the density of some of my efforts, I felt then that the success of the piece was assured; and I have no doubt that some of the "canny" Scots went repeatedly to see that pantomime, and are still in a state of uncertainty.

TRAITORS TO THE STAGE.—A stage-struck young countryman, being entrusted with the character of Catesby, in *Jane Shore*, instead of saying, "Seize on them both as traitors to the State!" altered the word to "stage." "Bravo!" said an occupant of the boxes, "that's the best reading I've heard to-night."

A NAUTICAL VIEW OF "OTHELLO."—During the last great war, the crew of H.M.S. Flora were treated to a performance of *Othello* at the Portsmouth Theatre, but the conduct of the Moor towards the gentle Desdemona was opposed to all nautical ideas of what was due to lovely woman; and a jolly tar, sliding down from the gallery over the boxes, dashed across the pit towards the stage with a shout of "Hands off, you bloodthirsty nigger," and a vociferous demand to his brother blue-jackets "to clear the stage." No sooner said than done. Crash went fiddles and flutes, crack went the footlights, and onward swept the riotous crew, to the terrible alarm of the representative of Othello, who fled in full costume, dagger in hand, through the streets, while the gentle Desdemona, for whose sweet sake all the tender feelings of the honest Jack tars had been aroused, was far more alarmed by the excitement of her would-be preservers than she had ever been of a stage dagger. Never had the last act of Shakespeare's tragedy closed with such a terrific uproar.

THEATRICAL EXPENSES, ANCIENT AND MODERN.—Upon the occasion of a piece being acted on the Feast of St. Margaret, 1511, some droll items of charges set down in the record may be amusingly compared with modern ideas. For instance, three and sixpence is awarded to the musicians, for which, however, they were "bound to perform three nights." Listen to that, gentlemen of the Promenade Concerts. For refreshment the actors were supplied with bread and ale, at a charge of three shillings and a penny. Dresses and decorations, with books of the play included, only amount to a sovereign. Think of that, ye London managers who spend thousands upon a Christmas pantomime. Now let us hear what our mediæval chronicler says on behalf of the dramatic author:—"To John Hobbard, priest and author of ye piece, 'two shillings and eightpence.'" There was evidently no antagonism between the stage and the pulpit in those good old times; and what palmy days for managers when "author's rights" were so moderate. Nor was rent a serious item—"For ye place in which ye representation was held, one shilling," and fourpence is charged for fish and bread. And, Oh ye scene-painters of modern days, what will you say to sixpence being paid for "painting three phantoms and devils"? We fear there would be "the Devil to pay" in the painting-rooms of Old Drury or Covent Garden. The last item caps all, "Four chickens for ye hero, fourpence." If the hero ate them all, he was indeed a hero. Perhaps, in 1511, theatrical heroes had better appetites than now.

A Proposal for Elevating the Position of the Modern Drama.

BY W. S. GILBERT.

WITH an audacity for which I hope to be forgiven, I submit that the contemptuous tone universally adopted in discussing the modern drama is one reason why its intellectual position is at so low an ebb. When one considers the state of hysterical adulation in which many distinguished critics approach the consideration of even the most insignificant of Old Plays, it is impossible to resist a conviction that if they could only persuade themselves to approach New Plays in the same frame of mind, the Drama of the day would, perhaps, take a much higher rank in the estimation of a people who, in matters of literature or art, won't hear of such a thing as judging for themselves. It will be urged, of course, that when the Drama of the day deserves to be approached with reverence, it will be so approached—and the answer to that is that the day will most assuredly come when it will be so approached, whether it deserves it or not. To the infinitely superior dramatic workmen of a hundred years hence, the obscure nobodies of to-day will be held up as affording an unapproachable standard of excellence; just as in the present day we are urged to take example by many dramatic authors whom our grandfathers and great-grandfathers held in poor esteem.

A remarkable work by Mr. Percy Fitzgerald, called "The Principles of Comedy and Dramatic Effect," is full of examples of the particular kind of criticism which should be applied to modern productions if the critics of the day are desirous of anticipating the verdict of posterity. I will select a passage from Mr. Fitzgerald's criticism on *High Life Below Stairs*, because it exactly represents the tone of reckless reverence to which I refer. He quotes from the piece:—

Duke.—Heigho! I am quite out of spirits; I 'ad a dem'd debauch last night, baronet.

Sir H.—I advise your grace to have a wapour bath or get shampoodled.

Duke.—Lord Francis, Bob the Bishop, and I, tipt off four bottles of burgundy apiece.

"This last stroke of 'Bob the Bishop' is exquisite."

There, that's what I mean. It may be assumed that Mr. Fitzgerald can find no stroke in the whole range of modern Comedy as exquisite as this stroke of "Bob the Bishop," or in the chapter in which he contrasts Old Comedy with New he would, in fairness, have found an opportunity of saying so. But if (for the fun of the thing) he would only *affect* to believe that certain passages in the plays of Mr. Wills, Mr. Byron, or Mr. Albery are, in some respects, as exquisite as this stroke of "Bob the Bishop," it might perhaps encourage those authors to aim at higher things.

Again, in some remarks on Douglas Jerrold's *Bubbles of the Day*, Mr. Fitzgerald proceeds as follows:—

"'My dear friend,' says one of the characters, 'You cannot image how much I am in want of a thousand pounds.' The other answers 'My dear ——, *every man is in want of a thousand pounds.*' This is founded on human nature and human character, and points at the cravings even of the richest."

Again, in the course of remarks on *The Goodnatured Man*, Mr. Fitzgerald quotes from the scene in which Jarvis, the steward, is advising Honeywood to pay a debt—

Jar.—A broker has been at a great deal of trouble to get back the money you borrowed.

Hon.—That I don't know; but I am sure we were at a great deal of trouble to get him to lend it.

Jar.—He has lost all patience.

Hon.—Then he has lost a very good thing.

Jar.—There's that ten guineas you were sending to the poor gentleman and his children at the Fleet. I believe that would stop his mouth for a while, at least.

Hon.—Ay, Jarvis; but what will fill their mouths in the meantime?

"'Ay, Jarvis; but what will fill their mouths in the meantime?' is exquisite comedy

in itself; for it implies an air of infinite superiority retained on high logical and moral grounds, with a something of pity underneath."

There, that again is the sort of thing I mean. Mr. Fitzgerald is also good enough to suggest how a mere modern author would have treated such a passage, but as this only goes to show how Mr. Fitzgerald would have treated it himself, it is not worth quoting.

Now let such a critic, just for the fun of the thing, try and work himself up into a state of frothy enthusiasm for the work of (say) Mr. Albery. Let him approach it in a spirit of (feigned, of course) reverence, and with a keen sense of the absurdity of the thing, determine beforehand to make the very best of everything—to respectfully attribute all obvious blunders to a knowledge of human nature far deeper than even his (Mr. Fitzgerald's) own—and he will be astonished to find what an admirable piece of work the really excellent scene between Digby Grant and Mrs. Cupps in the first act of *The Two Roses* may be made out to be. Or on the other hand let him approach *The Poor Gentleman* (I suggest this piece because Mr. Fitzgerald can really see no fault whatever in it, and because he describes it as one of the most satisfactory comedies on the stage, "so rich in character of an unconventional sort, that a modern playwright might lift his hands in wonder at such prodigality")—let Mr. Fitzgerald approach this play in the cold, sneering, captious ready-made frame of mind in which he deals with a modern piece, and he will be annoyed to find how thoroughly farcical and impossible, how vapid, how utterly idiotic, this really clever comedy may be made to appear.

The Refractory "Super."

BY R. REECE.

IN those innocent days when I regarded the stage as Elysium, and stood at a London stage-door with hardly the consolation accorded to a banished Peri at the gates of Paradise (for she *had* been inside once), it was my lot to be associated largely with amateur theatricals. It was a great boon to me, and to some others similarly afflicted by this terrible epidemic amongst excitable youth, to be enabled to appear on the boards of a theatre, provincial, as a rule, and stumble through ambitious "parts," and don the inexpressibly heavy and hot garments and wigs which your legitimate actor assumes with such complacency, completeness, and coolness. I am happy in being allowed this opportunity to state, for the information of the general and professional public, that, whereas it is universally accepted that the amateur *enjoys* his efforts at acting, my extended experience utterly refutes the impression, and enables me to state that, even to the most easy and self-possessed non-professional player, the process of a stage-appearance is, beyond all things, irksome and unsatisfactory. Having relieved myself of this confession, long concealed and restrained, I shall enter no further upon the amateur system, but briefly relate a circumstance which tends to illustrate my text just enunciated, namely, that the amateur's bed is not one of roses.

In 185—, on the occasion of some remarkable anniversary, I devised, in concert with some kindred spirits, a dramatic entertainment—*amateur*, of course—on a scale surpassing any former efforts. Of course there was a meeting, at which (equally of course) the preponderance of votes was for humorous pieces, it being part of an amateur's hallucination (I *know* it!) that a funny piece need only be learnt by heart by the several executants and "fun" is the inevitable result. But on this momentous occasion—it was a *very* important anniversary, my birthday, I believe—I had determined to soar above the printed drama. In fact, I had composed a five-act tragedy in blank verse, and I was determined it should be produced. I pass the abominable jealousies and growlings (the only points on which amateurs and profes-

sionals meet with equal spirit), and explain why I was moved to give my tragedy to the light of day. *I knew an actor!* He was not a distinguished actor; in fact, his name has never been "in the bills;" but I wanted professional assistance; and, though my "professional" was only a "super," he was "on the stage"! A lovely little theatre was erected in our drawing-room, and rehearsal was called. My actor came, and, in spite of my enthusiasm, and awe of him, I thought him dirty. He took book in hand, and led us a life. Finally, Jones, my best friend, threw up his part of Alonzo, owing to Martini's sneers at the "reading" of it. This was all "Martini" needed. *He* would play the part. I lost Jones, but my pet, Alonzo, was in professional hands. Hear the result.

* * * * * * *

SCENE I.

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SCENE II.

MYSELF. Twice hath the golden summer pass'd me by,
With scarce a peep between my prison bars;
And twice more-pitying winter left his snows
As traces of a visit, chilly paid!
So runs my life.

Enter Alonzo (ten minutes before due).

ALONZO (*thickly*). Ha! his thy soul, yet tempered! Hath this crib
Taken it out of thee? (*Aside.* I've lost my part!)
(*Aloud*). Thou dost not speak! Then (*hic!*), villain, thou shalt die!
"Nay, never shake thy gory locks at me!"
"My name is Constance!" (*Hic!*) "Lay on, Macduff!"
[*Yells of laughter.*
"I cannot speak! My voice is in my sword!"
"And yet I loved thee once!" (*Aside.* Here! Give us the word!)

MYSELF (*stamping*). Avaunt! Another time!

ALONZO (*recalled to real life*). (*Hic!*) Not if I know it!
You've cheek'd me for a fortnight! I'll no more!
"It is the Prince of Wales that threatens thee!
"Who never promises but he means to pay!" *
Have at thee!

MYSELF. Help! (*A struggle.*)

SCENE III.

A Police Station. Alonzo in charge, drunk and disorderly. All my friends departed, exhausted with laughing. SOLUS, *a blighted amateur, plaintively burning a manuscript to slow music. Curtain.*

* Henry the Fourth, part 1, act v., sc. iv.

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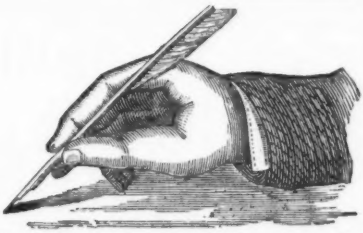

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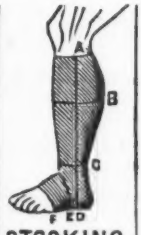

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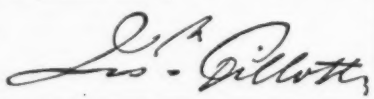

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Watches, 25s. to 45s.; Alberts, 2s. to 5s.; Long Chains, 5s. to 8s. 6d.; Lockets, 2s. to 5s. 6d.; Crosses, 1s. 6d. to 4s. 6d.; Ladies' Gem Rings, 2s. to 5s.; Wedding and Keeper Rings, 1s. to 2s. 6d.; Gents' Finger Rings, 2s. 6d. to 6s.; Bracelets, 5s. to 10s. 6d.; Studs, 1s. to 3s. 6d.; Links, 1s. to 3s.; Breast Pins, 1s. 6d. to 4s. 6d.; Brooches, 1s. 6d. to 7s. 6d.; Ear-Rings, 1s. 6d. to 6s. 6d.; Sets (*en suite*), Brooch and Ear-Rings, 5s. 6d. to 10s. 6d.; Pencil Cases, 2s. to 4s. 6d.; Gents' Snake Ring (Plain Head), 3s. 6d.; Head set with Brilliant, &c., 5s.

N.B.—Every Watch is guaranteed for two years.

The Proprietors having devoted a large amount of capital, and a length of time, to the completion and production of the above, are now enabled to offer and guarantee against all other competitors, a superior, well-finished, and correct imitation of the precious metal, at prices within the reach of all.

ELECTROLINE,

The most marvellous Substitute for Silver ever offered to the public.

ELECTROLINE in Breakfast and Tea Services, from £3; Salvers, from 12s. 6d.; Spoons, from 8s. 6d. per dozen; Forks, from 15s. per dozen; Fruit Knives, Toast Racks, Sugar Tongs, Salt Cellars, &c., in every variety and pattern, at equally low prices. Equal in appearance, and one-tenth the cost of Silver, and is unsurpassed by any imitation ever produced. It is well finished, solid, durable, and cheap.

CAUTION.—Certain persons are endeavouring to imitate and foist upon the public an inferior and wretched article, and charging the same prices, we therefore beg to put the public on their guard against such deceptions.

Names and addresses should be distinctly and clearly written in full. Full Priced Catalogues and Press Opinions of the "MAZELINE" GOLD JEWELLERY and ELECTROLINE GOODS to be obtained of

Messrs. MACMILLAN & CO., Wholesale and Retail Jewellers and Electroline Manufacturers,
17, Devonshire Square, Bishopsgate, London, E.

P.O.O. to be made payable at Post-office, Bishopsgate-street Without, London, E.C. Agents wanted in every town—liberal terms.

"LEA AND PERRINS'" SAUCE,

PRONOUNCED BY CONNOISSEURS

"THE ONLY GOOD SAUCE."

It improves the appetite and digestion, and is unrivalled for its flavour.

In consequence of the increased number of imitations it is necessary to

Ask for "LEA & PERRINS'" SAUCE.

*** Sold Wholesale and for Export, by the Proprietors, Worcester; Messrs. CROSSE & BLACKWELL, London; and by Druggists, Grocers, and Oilmen generally throughout the World.

See the Names, LEA & PERRINS, on all wrappers & labels.

NALDIRE'S DOG SOAP,

Recommended by Judges at Crystal Palace Dog Show, destroys Fleas, cleanses the Skin, removes all smell, and improves the Coat. Price 1s.; of all Chemists, and of BARCLAY and SONS, 95, Farringdon-street.

N.B. Beware of low-priced imitations, which are worthless.

DOGS OUT of CONDITION are promptly RESTORED by NALDIRE'S POWDERS, which Remove Worms, give Tone to the Stomach, and produce first-rate condition.

RECENT IMPORTANT TESTIMONIALS.

21, East View, Preston, Oct. 26, 1872.

I administered one-third of a "Naldire's Powder" to my toy terrier, and within half-an-hour he passed a good many Worms, some upwards of a foot long.

JOHN FALLS, Captain 8th Regt.

Rhwlas, Bala, North Wales, Sept. 21, 1874.

I gave "Naldire's Powder" to a colley on Saturday last, and in Ten minutes he evacuated a Tapeworm 30 yards 2 feet in length. I consider the Powder effectual. R. PRICE.

NALDIRE'S POWDERS

Are sold in 2s., 3s. 6d., and 5s. packets by all Chemists, and by BARCLAY and SONS, 95, Farringdon-street, London.

CORNS and BUNIONS.—Instant relief and speedy cure by using SAWYER'S CORN or BUNION PLAISTERS, which have now stood a test of fifty years. One trial will convince the most sceptical.

Sold by all chemists in boxes, price 1s. 1½d., and by BARCLAY and SONS, 95, Farringdon-street, London.

BALDNESS PREVENTED AND GREY HAIR RESTORED BY USING

OLDRIDGE'S BALM OF COLUMBIA.

ESTABLISHED HALF A CENTURY.

In Bottles at 3s. 6d., 6s., and 11s. each.

The most EFFICACIOUS REMEDY for STRENGTHENING, CLEANSING, and INCREASING the GROWTH of the HAIR.

Sold by most Chemists and Perfumers, and at

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*** The Balm is a sure restorative and producer of Whiskers and Moustachios.

SPOONS AND FORKS.

SLACK'S ELECTRO-PLATE

Is a coating of Pure Silver over Slack's Nickel, by Messrs. ELKINGTON'S Patent Process, is equal in appearance to Sterling Silver, and cannot by any possible means be distinguished from it except by Hall Mark. The fact of 20 years' wear is ample proof of durability.

MANUFACTURED SOLELY BY

RICHARD AND JOHN SLACK, 336, STRAND.

Side Dishes with Loose Handles, Forming the set of Eight, **£6 15s. to £12 12s**

Fish Knives and Forks in Cases, 12s. 6d. to 40s.

Cruet Frames, 20s. to 90s.

	Electro-Plated Fiddle Pattern.	Strong Plated Fiddle Pattern.	Thread Pattern.	Any Figured Pattern.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.
12 Table Forks ..	1 10 0	3 18 0	2 4 0	2 10 0
12 Dessert Forks .	1 0 0	1 10 0	1 12 0	1 15 0
12 Table Spoons..	1 10 0	1 18 0	2 4 0	2 10 0
12 Dessert Spoons	1 0 0	1 10 0	1 12 0	1 15 0
12 Tea Spoons ..	0 12 0	0 18 0	1 2 0	1 5 0

Dessert Knives and Forks, In Cases of 12 Pairs, **£2 2s. to £5.** With Ivory and Pearl Handles.

Best Block Tin Dish Covers.

Raised in one piece (set of 6)..... £1 1 0
Queen's Pattern,do. 1 1 0
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AN IMMENSE VARIETY OF TEA AND COFFEE SETS, FROM £4 TO £16.

SUITABLE FOR WEDDING AND OTHER PRESENTS.

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Are now offering a most extensive and varied assortment of Fenders, all of the newest Designs, at prices guaranteed **20** per cent. lower than Houses where the public are deceived by fictitious discounts.

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BLACK FENDERS	3 6	to	6 0
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Every article marked in **PLAIN FIGURES** at the Lowest Prices, by which the Purchaser derives the **FULL** advantages of **CASH PAYMENTS,** a system introduced by **Messrs. SLACK** 30 years since.

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ORDERS ABOVE £2 SENT PER RAIL, CARRIAGE FREE, AND PACKED WITHOUT CHARGE.

RICHARD & JOHN SLACK,

336, STRAND (OPPOSITE SOMERSET HOUSE), LONDON.

LICENSED VICTUALLERS' ASYLUM, ASYLUM-ROAD, OLD KENT-ROAD,

consists of 170 Separate Houses, Chapel, Chaplain's Residence, Board and Court Room, Library, &c.
Erected upon Six Acres of Freehold Land.

Patron—H.R.H. the Prince of Wales, K.G.

Present Weekly Payments to Inmates are—to Couples, 12s.; Widows or Widowers, 8s.; Members of the Incorporated Society of Licensed Victuallers, 1s. extra: in addition to Coals, Medicine, Medical Attendance, &c.

Chairman—Mr. Charles John Coles, "White Conduit House Tavern," 14, Barnsbury Road.
Secretary—Alfred L. Annett, 67, Fleet-street, E.C.

INCORPORATED SOCIETY OF LICENSED VICTUALLERS,

No. 127, FLEET STREET, E.C.

Established 8th February, 1794.

Entrance Fee ..... £10 10s.

This Society has now been nearly 81 years in existence, during which period upwards of 18,300 Licensed Victuallers have become Members. The present number of Members is about 3,500.

It has distributed more than a Quarter of a Million sterling in weekly allowances, upwards of a HUNDRED AND TWO POUNDS per week being now received by 315 Members.

Members of the Society, after being in business three years from the date of Membership, if overtaken by distressed circumstances, accompanied by sickness or bodily infirmity, are entitled, upon application to the Governor and Committee, and without the necessity of election by the general body of Members, to participate in the benefits of the Society.

Every Child, under Twelve years of age, of a Member dying distressed is entitled to 2s. per week, and upon the decease of both parents to 4s. per week.

Members are required to take the "MORNING ADVERTISER" while in business as Licensed Victuallers. One Shilling per annum may be paid in lieu of so doing while out of business.

In a recent Report of the Society it is stated that 48 persons, then deceased, who had paid entrance fees of only One Guinea each, received in the aggregate upwards of £18,500, or more than £383 each.

MR. JAMES B. BURGESS, *Governor.* WILLIAM SMALLEY, *Secretary.*

LICENSED VICTUALLERS' SCHOOL,

KENNINGTON LANE, LAMBETH, S.E.

Instituted 1803. Enfranchised 1857.

Patroness.—THE QUEEN.

Gentleman's Life Subscription ..... £10 10s.
Lady's Life Subscription ..... £5 5s.
Annual Subscription ..... £1 1s.

A Life Subscription of Ten Guineas may be paid by instalments extending over three years.

From the establishment of the Institution up to the present time 1,930 children have been received.

Children are eligible for admission between the ages of 7 and 12. Boys remain in the School until 14, and Girls until 15 years of age.

Members of the Incorporated Society contributing £5 5s. to the School, after having belonged to the Society for two years, render their children eligible to be nominated as candidates for election.

The neglect of Members to contribute to the School has deprived many children of its benefits. The subscription may be paid by either parent, and prior to the decease of the survivor.

Licensed Victuallers, not being Members of the Society, on payment of Ten Guineas, either at one time or by instalments within three years, and subsequently completing two years in business are entitled to the like privileges.

The annual expenditure for the School exceeds £5,500.

The next Election of Children will take place at the School House, Kennington-lane, on Tuesday, the 9th of March next. The number to be admitted will be duly announced. No applications will be received after the 31st of December.

MR. JAMES B. BURGESS, *Governor.* WILLIAM SMALLEY, *Secretary.*

LICENSED VICTUALLERS' PROTECTION SOCIETY.

Established in 1833.

OBJECTS OF THE SOCIETY.

The objects of this Society are to protect the interests of its Members, and of the Trade in general.

I.—By carefully watching all proceedings in Parliament calculated to affect the Trade of a Licensed Victualler.

II.—By petitioning the Legislature on the subject, and by such other proceedings as may be deemed advisable.

III.—By defending its Members against vexatious or malicious prosecutions, informations, and summonses.

IV.—By prosecuting their dishonest servants, or others, who may injure them in the course of their Trade; and generally by affording its Members such advice and assistance as, in the opinion of the Committee, the circumstances of each case may demand, including rewards to the police and others who may afford important aid in bringing to justice persons guilty of robbing, assaulting, or annoying Members, their servants, or their families, while engaged in the prosecution of their business, or damaging their property.

But the Committee will NOT interfere—

I.—In any case of an application for, or opposition to the granting of, or appeal against the refusal to grant a Licence.

II.—Or in any proceedings to recover Excise penalties for the adulteration of liquor, or any other offence against the Revenue Laws.

III.—Provided always that should any *exceptional* case arise, the Committee may deal with it in such a manner as they may deem expedient.

Life Subscription ..... £5 5s.

95, Farringdon-street, E.C. HENRY R. SHARMAN, Secretary.

ESTABLISHED 1820.

J. M. TAYLOR'S
SODA WATER, LEMONADE,
BRIGHTON SELTZER,
POTASS, MAGNESIA,
AND
MINERAL WATERS OF EVERY DESCRIPTION.

Are highly recommended by the Trade and Medical Faculty for their Purity and excellence of Manufacture.

J. M. T.'s GINGER BEER, warranted to keep Twelve Months, is allowed to be equal to any in the trade.

Shipping and Country Orders promptly attended to.

PRICE LISTS MAY BE OBTAINED ON APPLICATION TO THE

PROPRIETOR,

T. A. TAYLOR,

100, NEW CHURCH ROAD, CAMBERWELL, S.E.

T. A. Taylor gladly embraces the opportunity of thanking his friends for their long continued patronage, and respectfully solicits the favour of their recommendation.

Note.—In compliance with the wishes of many customers, the proprietor has commenced filling the half bottles of Soda and Seltzer. Prices for which will be sent on application. Having had many complaints of an insufficient supply of goods by the travellers, he has made arrangements for all orders sent direct to the factory to be executed as soon as possible by special vans, and will be pleased to supply post cards to any customer who may require them for that purpose.

New and Commodious Premises have been erected, which will afford increased facilities for a ready supply.

Is Electricity Life?—No. Is Heat Life?—No. What is Life?
"THE BLOOD IS THE LIFE."

DR. CLARKE'S BLOOD RENOVATOR.

THE UNIVERSAL BLOOD PURIFIER & RESTORER.

THE essential necessity of life is pure blood. All disease proceeds from impurity or insufficiency, either in quantity or quality, of the blood; it is not enough to purify the blood unless, at the same time, you renew it. The only true ELIXIR VITÆ which performs satisfactorily this important operation is DR. CLARKE'S BLOOD RENOVATOR.

Hundreds of Testimonials from all Parts and Classes testify to its efficacy in the Prevention and Cure of Disease.

Sold by all Chemists and Patent Medicine Vendors throughout the Kingdom, in Bottles, price 2s. 3d. each, or in Cases (containing Six Bottles) price 11s. each.

PREPARED SOLELY BY AND PROCURED WHOLESALE FROM

G. H. CLARKE, 130, Shoreditch, London.

PREVENTION IS BETTER THAN CURE.

DR. CLARKE'S BLOOD RENOVATOR.

TRADE MARK—"BLOOD RENOVATOR."

THE UNIVERSAL PURIFIER AND RESTORER.

IT cleanses the Blood from all impurities. It restores energy to the enfeebled frame after the fatigues of a London season. It brings back the colour and roundness to the wasted and pallid cheek, and in Children it prevents and cures Rickets. It prevents Pimples on the Face, Blood and Skin Diseases, Glandular Swellings. It removes all impure matter from the blood, whilst at the same time it heightens the tone and increases the volume of the blood. It is palatable, and acts as a tonic, a digestive, and an aperient, yet, containing nothing injurious to the most delicate constitution, may be taken with perfect freedom and safety by both sexes at all times.

DR. CLARKE'S BLOOD RENOVATOR is sold in Bottles 2s. 3d. each, and in Cases (containing Six times the quantity), 11s. each, by all Chemists and Patent Medicine Vendors throughout the United Kingdom, or sent to any address on receipt of 27 or 132 Stamps, by

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DR RIDGE'S FOOD for INFANTS AND INVALIDS

Sold by all CHEMISTS and GROCERS, EVERYWHERE. Prices from 2*d.* to 10*s.*

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GRAINS OF HEALTH.

WARRANTED TO CURE

INDIGESTION

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LIVER COMPLAINTS.

TRY IT ONCE.

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DREW AND SON,

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By Special Appointment,

Sole Purveyors to the INTERNATIONAL EXHIBITION 1872 & 1873.
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VANS TO ALL PARTS DAILY.

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BORWICK'S GOLD MEDAL BAKING POWDER.

HAS BEEN AWARDED

THREE MEDALS

FOR ITS SUPERIORITY OVER ALL OTHERS.

Makes Delicious Bread, Plum-Puddings, and all kinds of Pastry, light, sweet, and digestible.
Sold everywhere, in 1d., 2d., and 6d. Packets, and 6d., 1s., 2s., and 5s. Boxes.

MRS S. A. ALLEN'S WORLD'S HAIR RESTORER.

The only preparation that will certainly revive, renew, and restore the original and natural colour of grey or faded hair, stop its falling off, and induce a luxuriant growth. Forty years of trial and success is the basis of this unqualified statement. During that time it has been used by many thousands of persons, and it has never failed to satisfy the expectations of a rational purchaser.

That every person may understand the exact use and purpose of this invaluable PREPARATION, the following may be mentioned as the principal cases to which it is applicable:—

It never fails to renew and restore the original youthful colour and appearance of the hair, in every case of Greyness, no matter from what cause it arises.
It will renew the growth.
It will give the Hair a natural gloss.
It will restore life and vigour to the roots of the Hair.
It will stop the Hair from falling off.
It is a superior dressing for the Hair.
Its perfume is most agreeable.
It will not stain linen.
Hair Oil or Pomade is never required with it.

DIRECTIONS FOR USE IN ALL LANGUAGES.

Price 6s.

PRINCIPAL DEPOTS—114 and 116, Southampton-row, London; and 35, Boulevard Haussmann, Paris; and sold by all Chemists and Perfumers throughout the World.

BEAUTY.

Any lady can improve her personal appearance by the use of Hagan's Magnolia Balm. The effect is far different from any article now employed, and it is appropriately designated the most delightful and extraordinary article ever discovered; it makes the skin smooth, bright, and clear; it removes redness, blotches, pimples, tan, sunburn, and freckles, and imparts a fresh appearance to the countenance. Its influence is potent in allaying the flushed appearance induced by heat or excitement, in adding to beauty a new and fresher bloom.

For creating, restoring, and preserving beauty, the Magnolia Balm is without a rival in the world; it drives away everything that mars the Beauty of the Complexion, and adds the Tint of the Lily to the plainest face.

The MAGNOLIA BALM is Sold by all Chemists and Perfumers.

Price 3s. 6d. per Bottle.

If ordered direct from the Depot in London, a *Railway* Address must be given. *It cannot be sent by Post.*

EUROPEAN DEPOTS—

114 AND 116, SOUTHAMPTON-ROW, LONDON;

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198 TO 212, WESTMINSTER BRIDGE ROAD, LONDON.

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SHOWROOMS FOR EVERY DESCRIPTION OF FURNITURE.

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ILLUSTRATED CATALOGUES, containing Drawings of the Furniture exhibited in the Showrooms, forwarded free, or can be had on application, and which also enable purchasers to form an idea of the cost of furnishing, as each Drawing has with it a corresponding price of the article shown.

NEW SHOWROOMS for Bedroom Furniture just completed.

PURCHASERS are respectfully invited to inspect one of the largest and most perfect Stocks in London. **ALL GOODS MARKED IN PLAIN FIGURES.**

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